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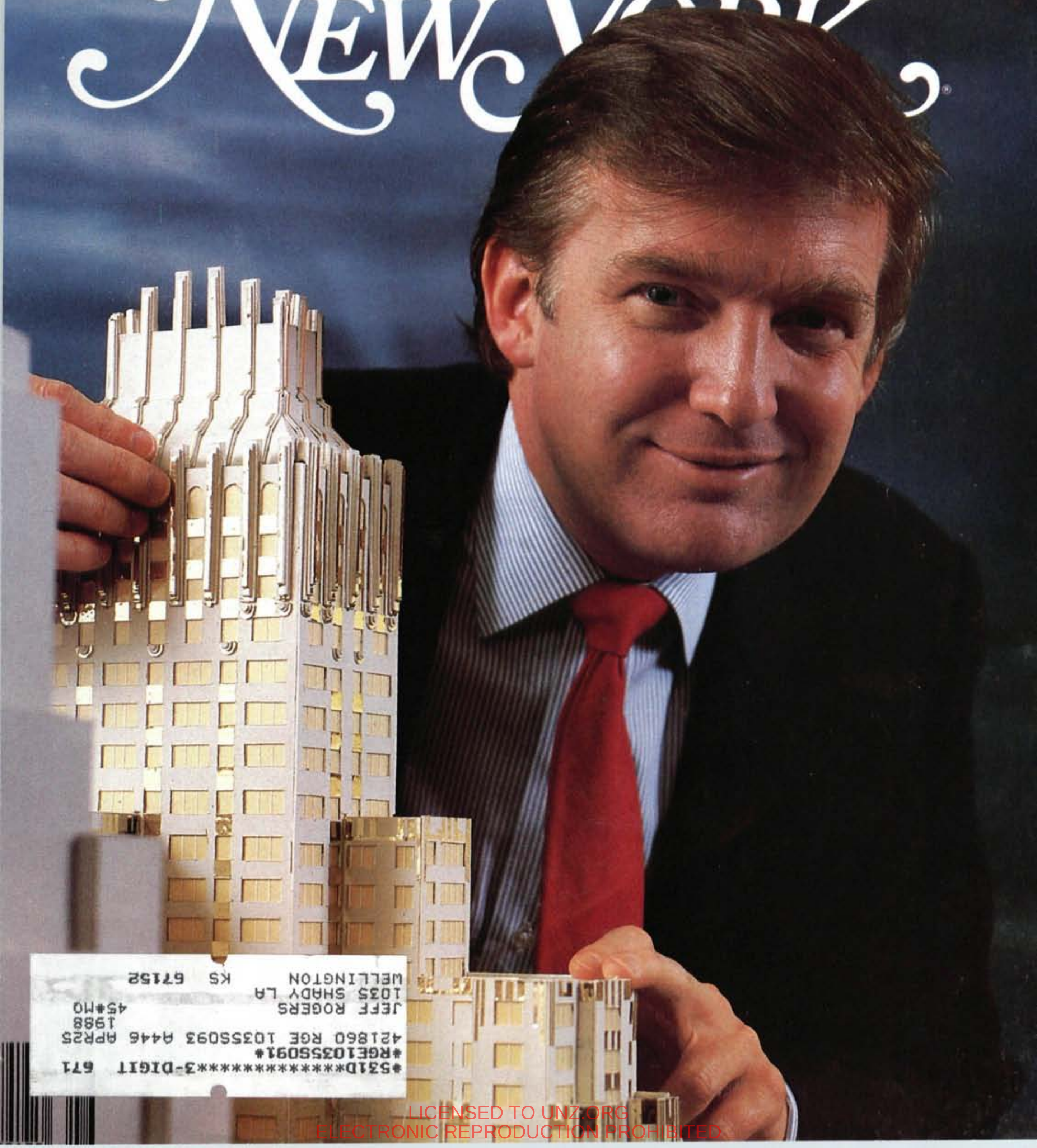

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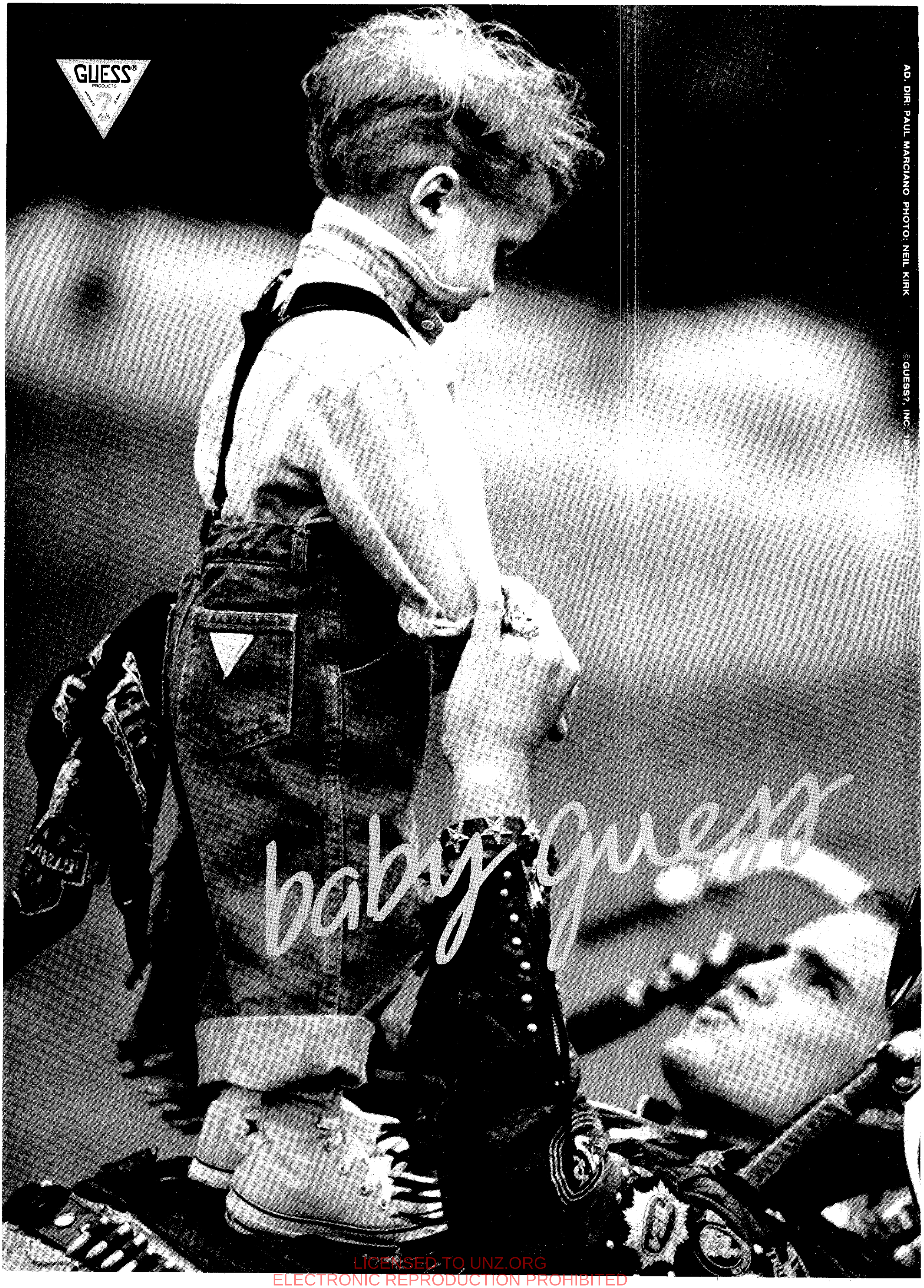
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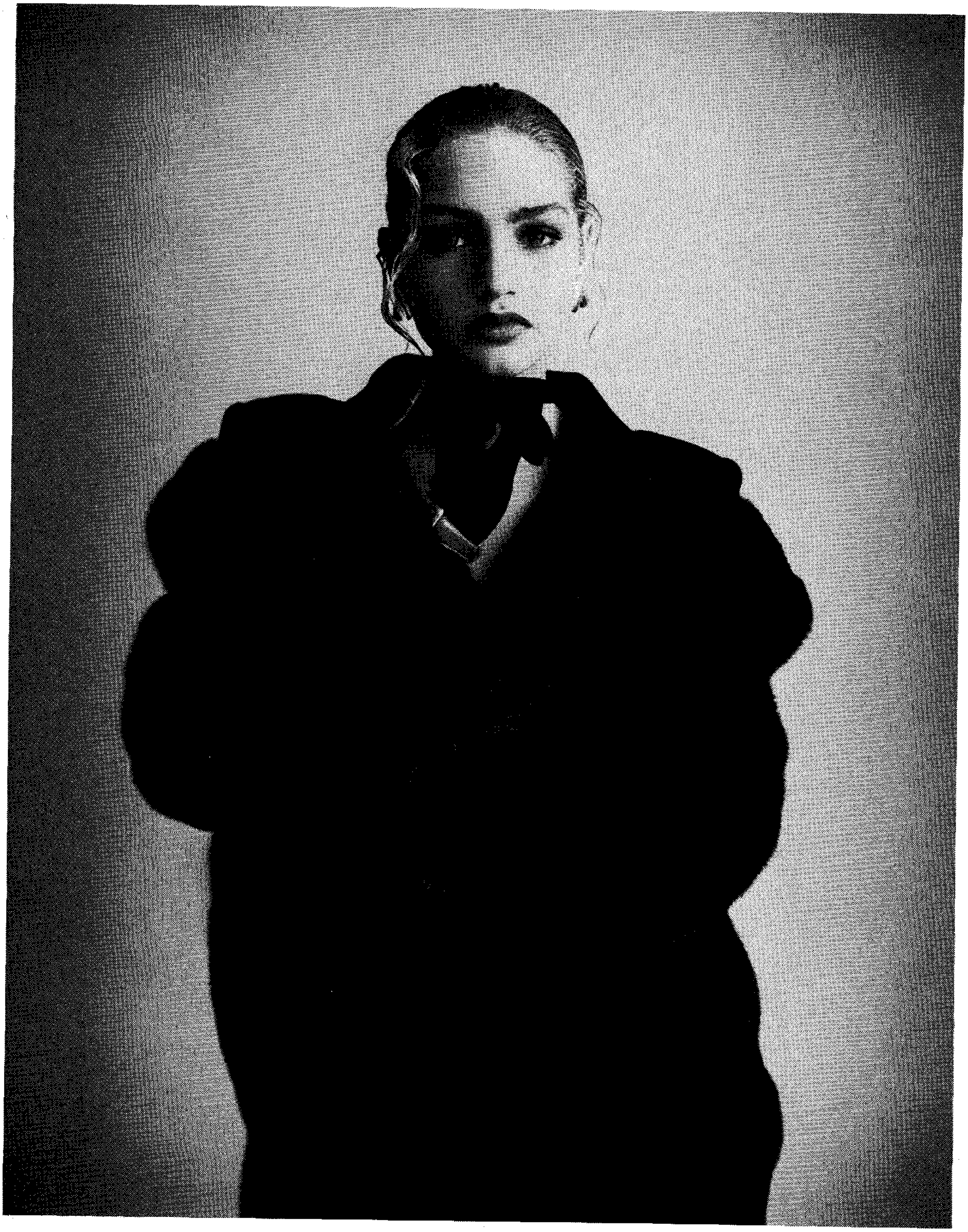

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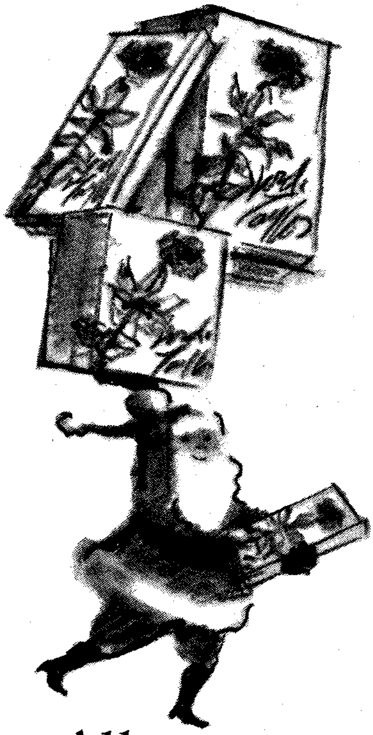

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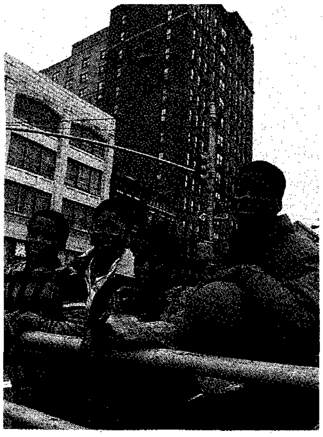
50 Trump on Trump
BY DONALD TRUMP

Deal-maker and real-estate developer, casino owner and conspicuous consumer, Donald Trump is one of the most remarkable figures of our time. With an estimated personal fortune of $850 million—and an ego to match—Trump is hustle and chutzpa personified. He ights with the mayor, flies around the country in a retooled 727, and relaxes at Mar-a-Lago, the Palm Beach estate built for Marjorie Merriweather Post. In this excerpt from *The Art of the Deal,* his new book, written with *New York's* Tony Schwartz, the builder recounts he events of a week in the whirlwind life of Donald J. Trump.

68 Against All Odds
BY BARBARA CAMPBELL



Tremaine Jackson and his siblings, Tanya, Damon, and Jamal, are just 4 of the 13,000 children who live in New York's shelters for the homeless. Their home is Room 702 of the Brooklyn Arms Hotel, in Fort Greene, one of the city's welfare hotels. Six youngsters have died there, and many others have been lost—to drugs, to crime, to despair. But Patricia Jackson's children are different: Tanya is an honor student. Tremaine has a scholarship to the Dance Theatre of Harlem's school. Jamal travels three hours a day to get to high school. And Damon is a gifted basketball player. Born to wither, hey instead are thriving. "We're doing our best to ruin these kids," says Robert Hayes, founder of the Coalition for the Homeless. "But you can't dampen the fire in all of them, no matter what you do."

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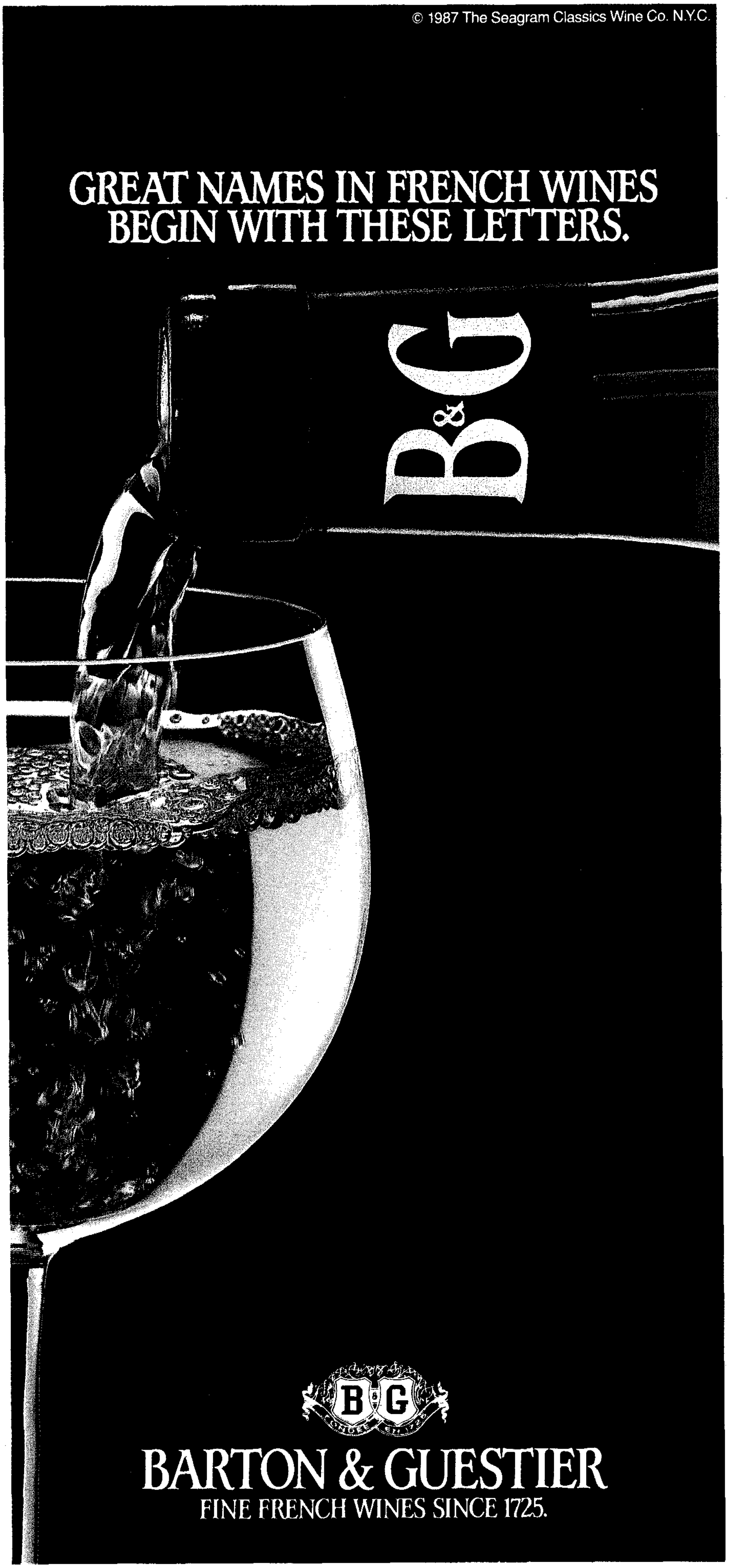
Photographs: top left, Harry Benson; center, Martha Swope.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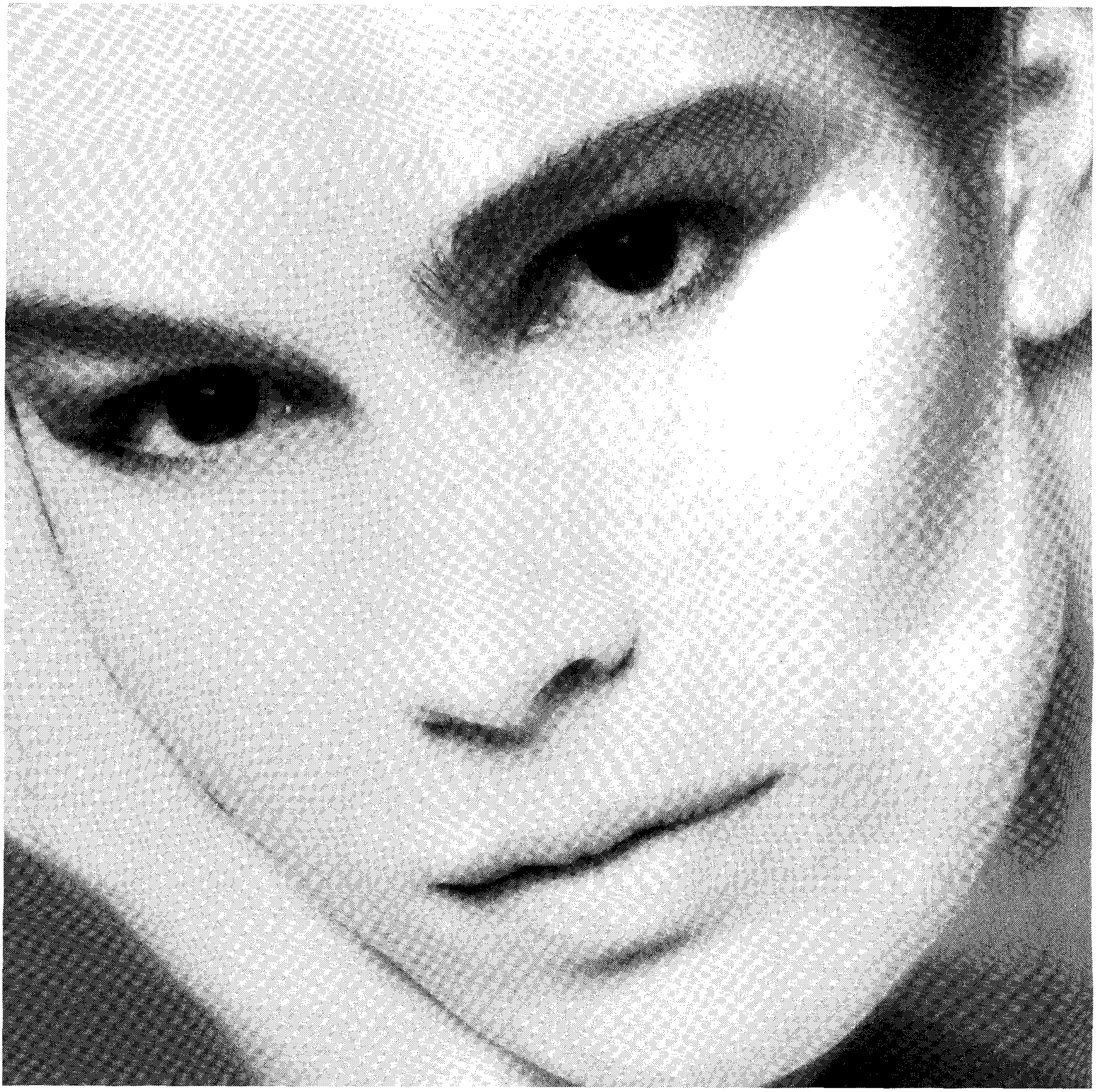

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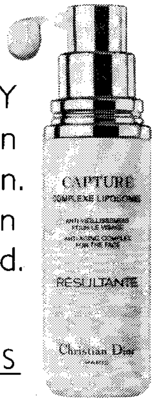

* Research by Christian Dior Laboratories in collaboration with the Pasteur Institute, Paris.

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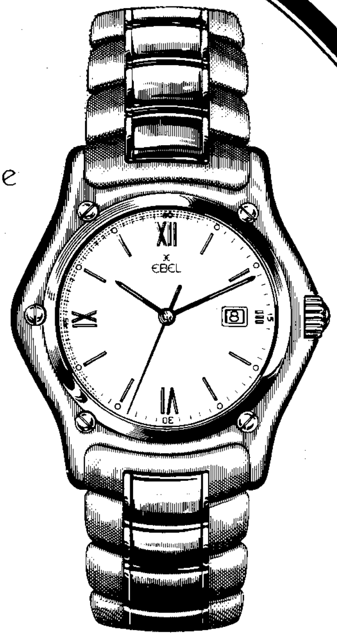

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LETTERS

Paging Mr. Peepers

PLEASE DO NOT LET MR. PEEPERS ESCAPE from *New York* again. If the magazine consisted of nothing but a cover and three pages of Mr. Peepers, I would buy it.

Marie Brown
Baldwin, N.Y.

Hotel Star

"THE ALGONQUIN FACES LIFE" [NOvember 2] was just about perfect—Michael Stone is some writer! He captured Ben Bodne better than anyone else.

I do have a quibble, however. The near-absence of Andrew Anspach (misidentified as "Anthony") from the story is unfortunate. For years, as the hotel's managing director, he contributed a great deal to the success of the "Algonk." Despite initial opposition from Bodne, his father-in-law, Anspach helped bring cabaret to the Oak Room—a stellar contribution to the hotel and to civilization as a whole. Anspach had far more contact with the guests, the staff, and the press than Bodne did. To many people, Anspach *was* the Algonquin.

Daniel J. McConville
Manhattan

The Burden of Proof

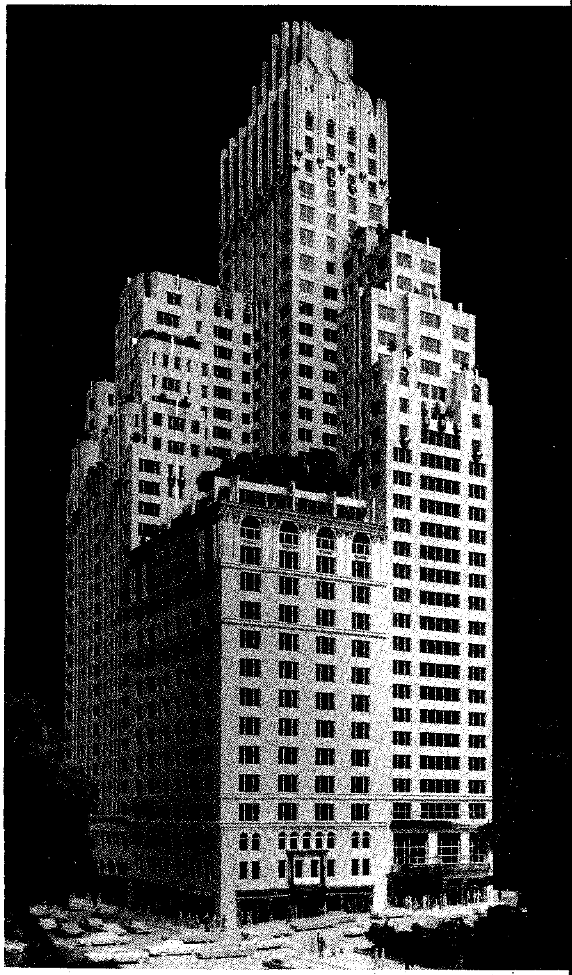
AFTER READING "THE PEOPLE VERSUS Robert Chambers" [October 26], I feel I must take writer Linda Wolfe to task. In this country, people are innocent until proven guilty. Even though Wolfe used the word "alleged," she seemed biased against Chambers. Robert Chambers may be guilty of many things, but that is for the jury to decide.

John L. Eidson
Manhattan

ACCORDING TO PROSECUTOR LINDA FAIRstein, defense lawyer Jack Litman had no grounds to ask for Jennifer Levin's diary, because it was merely a "school date book." Yet in an affidavit dated December 15, 1986, Fairstein, under oath, repeatedly referred to the book as a "diary." Also, as Linda Wolfe reported, the Levin family has stated, through a lawyer, that the book contains "Jennifer's most confidential thoughts and musings."

Thus, Litman's detractors have it both ways. On the one hand, he shouldn't be permitted to see the book, because

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*



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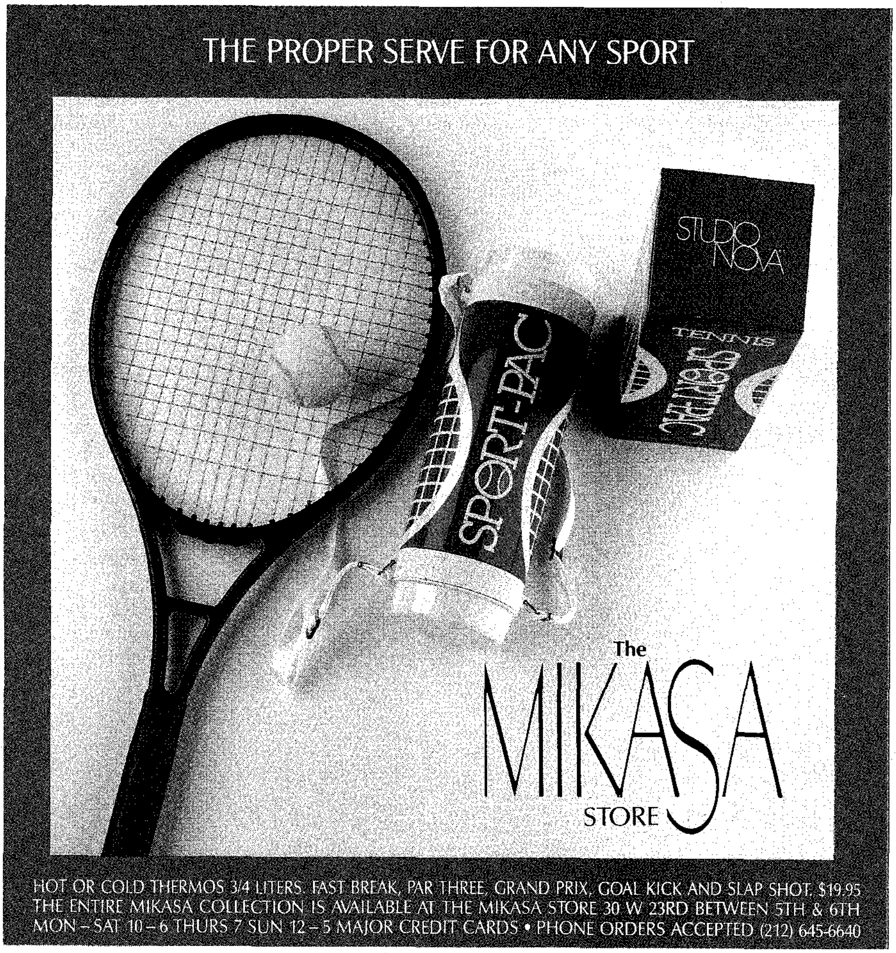
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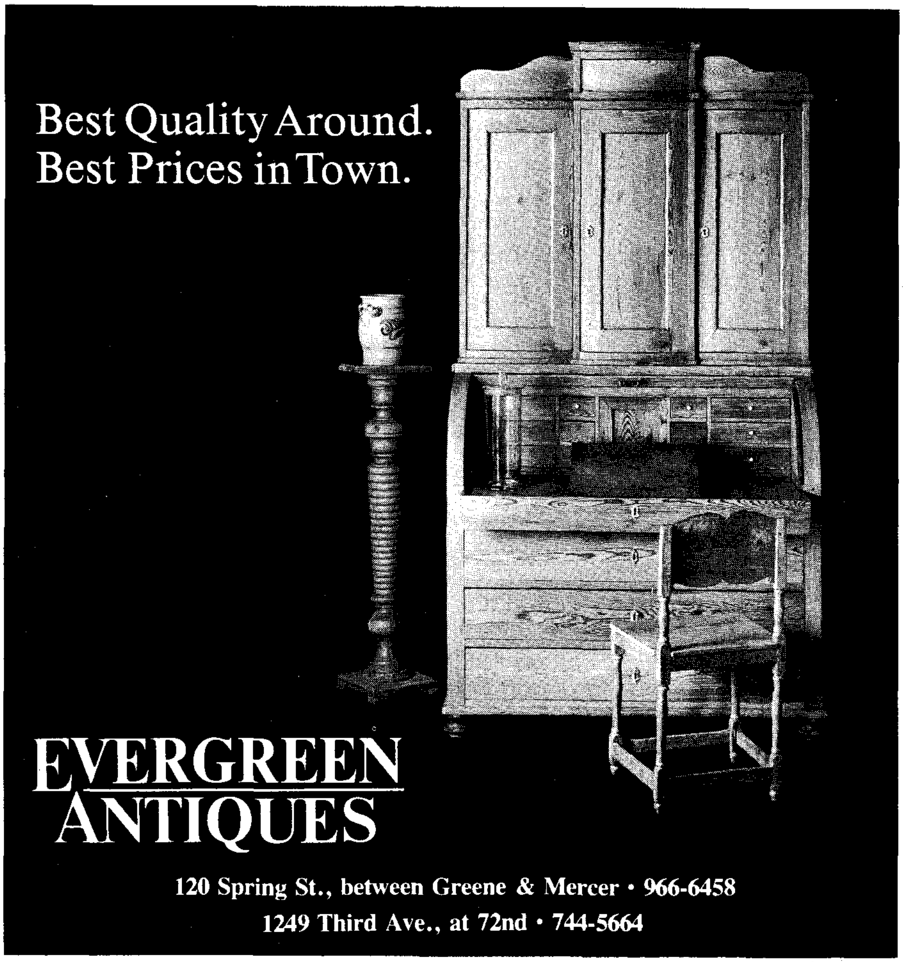
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there is nothing in it but school dates. On the other hand, he shouldn't be permitted to see it because it is highly personal.

This is a good illustration of why the Fourteenth Amendment gives the defendant's lawyer the right to examine the potential evidence and to judge for himself if it will be useful to him. Then he is not required to depend upon the contradictory stories of people whose interests are contrary to those of his client.

Monroe H. Freedman
Professor of law
Hofstra University
Hempstead, N.Y.

In 'Review'

HENRY LUCE WAS A GREAT INNOVATOR, but he can't be credited with "starting" the *Saturday Review* ["Intelligencer: Media Notes From All Over," by Peg Tyre, November 2]. He did support it, though. In 1924, the *Review*'s forerunner, a magazine supplement to the New York *Post* called the *Saturday Literary Review*, was to be sold along with the ailing *Post* to Cyrus H. K. Curtis. Chagrined, the *Review*'s editor, Henry Seidel Canby, persuaded Thomas W. Lamont, a senior partner at J. P. Morgan, to bankroll the renamed *Saturday Review of Literature.*

Canby then got his friend Henry Luce to publish it, with Canby retaining editorial control. The *Saturday Review* moved into *Time*'s headquarters, where it remained even after *Time* shifted operations to Cleveland, in 1925. But the literary magazine's editors were unhappy that the publication was being edited in New York and proofread in Cleveland, so in 1926 the *Review* was reorganized as a separate corporation in which *Time* held no financial interest.

Louis J. Slovinsky
Time Inc.
Manhattan

A Man's World?

"CHANGE OF LIFE" [BY PAULA DRANOV, October 19] was interesting. I was amazed to note, however, that the author failed to mention one likely explanation for the tendency to operate that is prevalent among the medical establishment: Most surgeons are male. My advice to women is, find a good female OB-GYN.

Women of a certain age have trouble with their uteri, just as men have prostate trouble. As more women enter the medical profession, I think that they will gain the same respect as men, and there will be fewer incidences of female castration. In the meantime, when faced with the prospect of surgery, get a second opinion. I have a tilted uterus and was once told by a (male) doctor, "Some doctors are going to want to operate ır this. Don't pay any attention to ıem—just pull up your pants and go ome."

There are good doctors out there. You ıst have to find them.

Leah Robinson
Manhattan

EGARDING "CHANGE OF LIFE": SUCH umpery! There is incontrovertible evience of "the folly of allowing ideogues to enforce critical judgments."

Howard Smotherman, M.D.
Fellow, American College of
Obstetrics and Gynecology
Bethany, Okla.

ERHAPS THE DOCTORS WHO "CONSIDER ıe uterus nothing better than a nuiance" wouldn't feel that way if they ad one to lose. What if I were to proose castrating all men who have sired ıe requisite two children? Not only ould this save some men from prostate ancer and urinary-tract infections, but would change the face of choral music nd opera! I bet that the incidence of ıpe would fall drastically, too. And ho knows what other things those silly uys do because of their hormones—rime, football, even war might be elimıated.

A ridiculous, even horrifying, proposion? Yes, but is it any more absurd than r. Wright's idea? I guess it all depends n who's lying on the table.

Carolyn Kostopoulos
Manhattan

udi Anxiety

OWN A 1983 AUDI, AND I HAVE NEVER ad any problems with unwanted accelration ["On Madison Avenue: In for Reairs," by Bernice Kanner, October 19]. Ievertheless, when I sell the car, I will be enalized by Audi's badly tarnished imge: I'll get only half of what the car is orth.

Months ago, when I learned about the ebates and discounts being offered to udi owners, I wrote to the dealer who old me the car and asked if a similar ffer was being made to those of us who ill suffer from the poor resale value f the car. I still haven't received a eply.

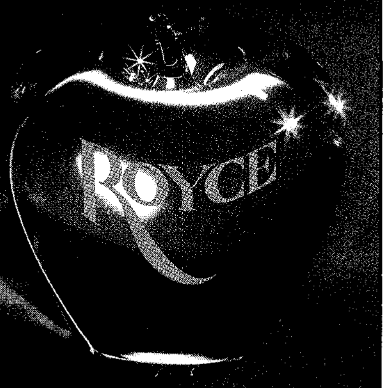
John D. Schmidt
Shenorock, N.Y.

he Ties That Bind

N "DEBACLE FOR THE DUKE" ["THE NAonal Interest," October 12], Joe Klein rites that he'd like to see a president ho wears loud ties. Will he settle for ne who wears bow ties?

I would love to see some press on Paul imon, rather than on candidates we can o longer choose.

T. Moore
Manhattan



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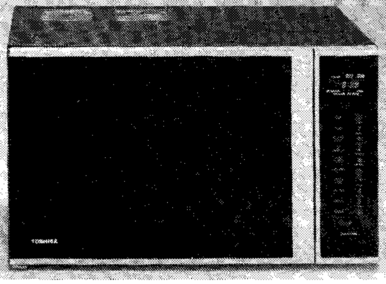

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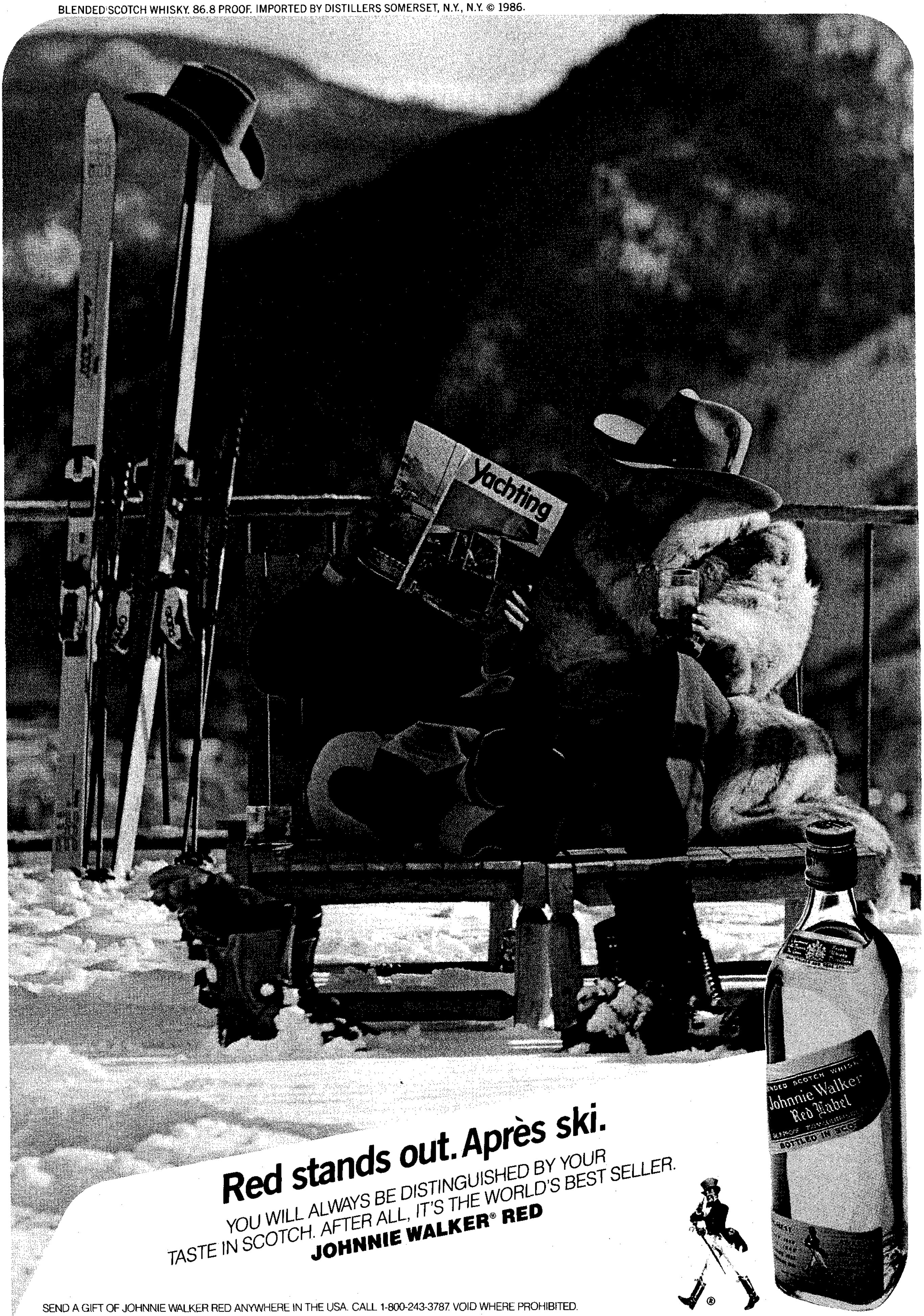
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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

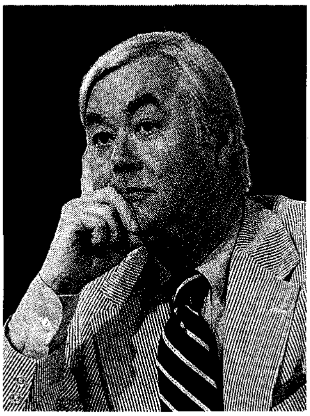
MOYNIHAN DEPARTURE...WINTOUR RECRUIT...PARTON RESCUE...BIAGGI WARNING

MOYNIHAN STAFFER NOT STANDING PAT

Senator Pat Moynihan is losing another major staff member on the eve of what may be the toughest campaign of his career. Patricia Clark, who worked on Moynihan's first Senate campaign in 1976 and has been on his staff for six years, resigned last week. She served as chief of staff after former *Daily News* reporter Lee Rainie left last June following a blowup with the senator.

"It is a big loss," says a source. "She was the key player in terms of the folks back home. Whatever standing Moynihan has with local officials is because of Patty. She took care of business in New York when he was off talking about great national issues. There wasn't one incident that made her leave. It's just that he was as hard on her as he is on everyone else. She finally decided she had had enough."

But Clark says that she didn't leave because she was unhappy with the senator. "I would not want anyone to read that into it," she says. "I have just wanted to go back to New York for a long time. I have already talked to the senator about working on his campaign."



DANIEL PATRICK MOYNIHAN

A SHTICK IN TIME FOR DOLLY?

Dolly Parton and Sandy Gallin, the executive producer of the star's new ABC-TV program, *Dolly*, have brought in veteran variety-show producer Nick Vanoff to try to bolster the Sunday-night show's rapidly falling ratings. Vanoff's last big project was Jackie Mason's hit, *The World According to Me!*, which he brought to Broadway after seeing Mason perform it at a 99-seat theater in Los Angeles. He has worked with *Dolly* producer Don Mischer on *The Kennedy Center Honors* television specials.

Dolly was expected to be ABC Entertainment president Brandon Stoddard's big hit of the season. But ABC's Sunday-night lineup, with *Dolly* at nine o'clock, is having trouble holding its own against CBS and NBC. When *Dolly* made its debut, on September 27, it finished fifth in the Nielsen list of the top-rated network shows, with a 24.7 rating and a 38 share of the audience. On November 1, the show had slipped to forty-third place, with a 12.6 rating and a 19 share. That represents a loss of 11.8 million homes around the country.

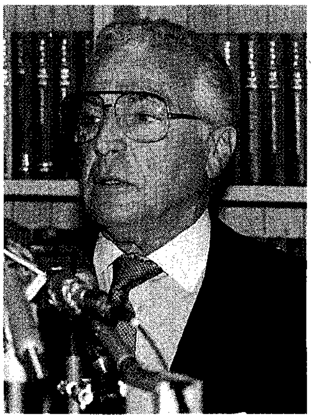
DOLLY PARTON

BIAGGI FEELS HEAT FROM THE HOUSE

Congressman Mario Biaggi has become the target of a campaign by conservative Republican congressmen to make ethics among Democrats an issue in 1988. The campaign is being led by Georgia congressman Newt Gingrich and a group of congressmen who call themselves the Conservative Opportunity Society.

Biaggi was sentenced to two and a half years in prison after being convicted in the case involving former Brooklyn Democratic leader Meade Esposito. He also faces trial in the Wedtech scandal. His case will be reviewed by the House Ethics Committee, which will vote on what sanction to recommend to the House.

The conservatives, who say Congress can't be counted on to police itself, have called for an independent commission to investigate Biaggi and thirteen other congressmen. Biaggi, who is appealing the conviction, says, "This is an effort by a small group of self-righteous members to circumvent the ethics committee. Other members besides me stand to have important due-process rights violated if they are allowed to persist."



MARIO BIAGGI

NEW SHADES AT *HOUSE & GARDEN*

House & Garden's new editor-in-chief, Anna Wintour, has hired Charles Gandee, the executive editor of *Architectural Record*. Gandee will become an editor-at-large at *House & Garden*, where he will write and edit stories on architecture and design, as well as personality profiles.

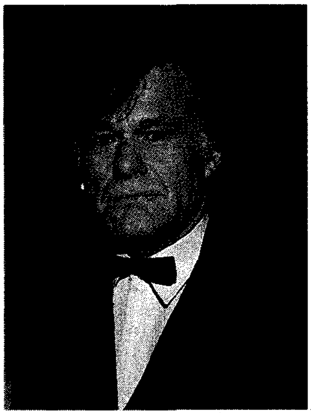
"I met Anna for the first time at an awards lunch that *House & Garden* gave for Frank Gehry and interior designer Patrick Naggar at the Plaza," says Gandee. "It was her first official day at work, and afterward I got a call that she wanted to see some of my stuff. Then I had several meetings at Condé Nast and got hired. I think the reason she called me is that there were only two people in the room wearing sunglasses through lunch. I was one. She was the other."

DID JENSEN HAVE TO ASK THAT ONE?

Channel 2 news staffers say that the station was flooded with angry telephone calls last week after anchorman Jim Jensen asked the station's new anchorwoman,

hotographs: top, Cynthia Jones/Gamma-Liaison; bottom, Yvonne Hemsey/Gamma-Liaison.

JERRY'S BOYS...BICE GOES BI-COASTAL...HUTTON GETS WIRED...BRAIN WAVES



JIM JENSEN

1926
BICE
RISTORANTE

BICE MATCHBOOK

JERRY WEINTRAUB

Bree Walker, whether her parents would "have aborted you" if they had known she would be born with deformed hands and feet.

Jensen asked Walker the question on the November 2 edition of *Channel 2 News at Five,* after Walker finished a report on the moral and ethical questions posed by prenatal screening. Those who watched the exchange say that Walker looked startled by the question and, instead of answering directly, said, "Well, in my particular case, Jim, both my parents and I consider this [her disability] not to be a very big deal."

One of those staffers has told a friend that when it happened, the news director came out of his office with his hands on his head, and he and the station's general manager met with Jensen about the incident.

"Although this seems to be an extreme case," a source says, "I've seen him doing a lot of that kind of thing lately. It's a sign of a lack of attention when he's on the air."

A Channel 2 spokeswoman said Jensen and the station's managers would have no comment on the events surrounding the exchange.

RESTAURANT NOTES FROM ALL OVER

Bice is going to Beverly Hills. The *haute* Italian bistro, which has become the place to be seen since it opened on East 54th Street last summer, will try to repeat its success on the West Coast. Roberto and Remo Ruggeri, whose 87-year-old mother founded the original Bice in Milan in 1926, plan to open a Beverly Hills branch next year. Roberto, who runs the East Side Bice, says he will divide his time between the two coasts, running the new restaurant with a cousin from Milan. "We're going to open in July because we opened in New York in July," he says, "and we're very superstitious." . . .

Maxim's has hired Michael Douglas, the French-trained chef who worked under Aurora's Gerard Pangaud for a year and a half. Douglas will serve as sous-chef under Jean Luc Garrigues, the former chef at La Grenouille, who took over Maxim's kitchen last month.

UPI NEWS TO E. F. HUTTON

Black Monday brought one bit of good news to struggling United Press International, which has been troubled by labor disputes and resignations among its top editorial staff. On the Friday after the stock-market crash, E. F. Hutton called UPI and ordered its foreign-news service, major federal-government-news service, and commodity-news service.

The news wires are being used by Hutton's "futures news department," which compiles market news and information reports for the company's offices around the world. Although UPI has long sold its services to a variety of companies, E. F. Hutton is its first Wall Street client. E. F. Hutton assistant vice-president Frank Kouba says, "The stuff has proved very useful. We go to it constantly."

WEINTRAUB'S CAPITAL COMEDY IDEA

Hollywood producer Jerry Weintraub is about to buy the option for a television sitcom inspired by Brooklyn congressman Charles Schumer and three other Democratic congressmen who share a townhouse on Capitol Hill. The treatment for the series was written by Janis Berman, the wife of Los Angeles congressman Howard Berman.

The sitcom will feature four members of Congress who, like the four real-life Democrats (Schumer, Chicago congressman Marty Russo, and California congressmen George Miller and Leon Panetta), share the townhouse during weekdays and go home to their families on weekends. In the current proposal, one is a New Yorker, one a Californian, one a southern black, and one a woman.

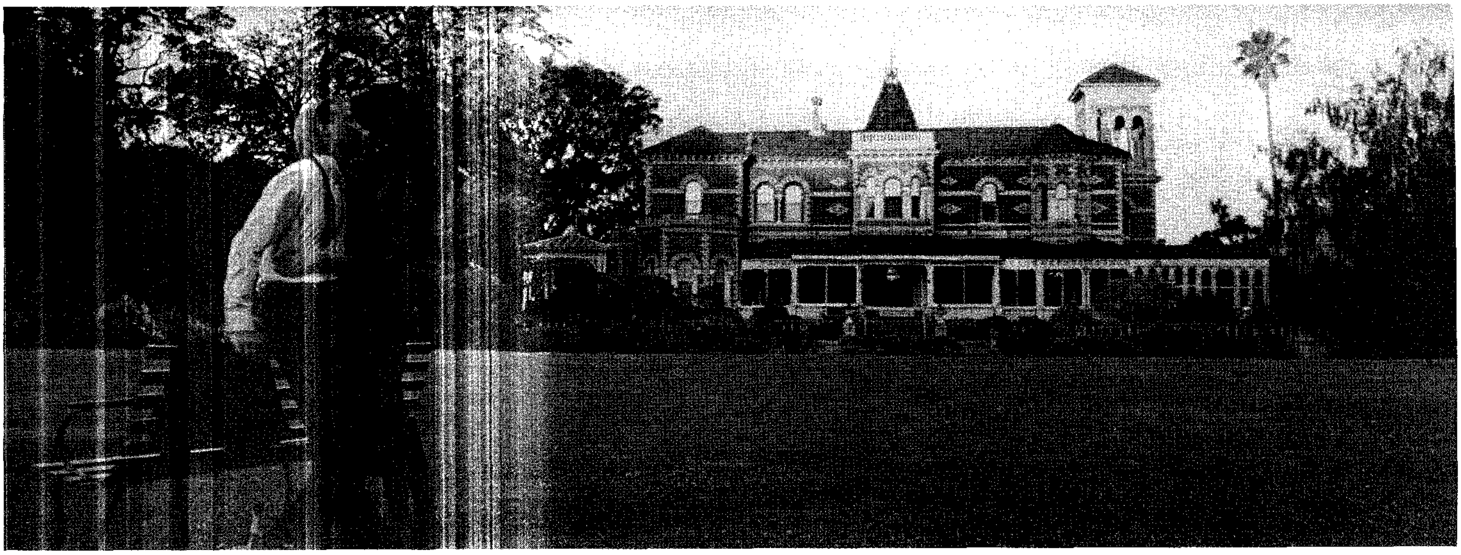
"When I worked for *The Washingtonian* magazine a couple of years ago," Berman says, "I tried to research a story on the four men. But they never would give me an interview, or even let me inside the house. So instead of writing an article, I wrote a treatment for a television show."

THE NEW *MIND* OF BOB GUCCIONE

Bob Guccione is moving into the New Age. The *Penthouse* publisher's latest project is *The Omni Whole Mind Newsletter,* billed as "A User's Manual to the Brain, Mind and Spirit." The newsletter, which he hopes to sell to 100,000 subscribers, will report on news about brain science and "spiritual search." He has named Dick Teresi, a founding editor of *Omni,* to run the project. He has also hired Candace Pert, a pharmacologist at the National Institute of Mental Health, to be editor-at-large. Pert was one of the pioneers in endorphin research.

"Bob is convinced there's going to be a surge of interest in these subjects," Teresi says. "The question he posed to all of us was 'Can science quantify the spirit?' He wants to take a hard scientific look at spiritual matters."

Photographs: top, Stuart/Ron Galella; center, David Kelley; bottom, Smeal/Ron Galella



'Never trust a man who lavishes expensive gifts upon you," my Mother always said. "Unless you really like him."

She told me a lot of things about nen, my Mother. And she was almost lways right.

But this man was no typical man. This was a man in a million. A man vho seemed very fond of me.

It had started only six weeks ago vhen I was stuck in row 12 on one of hose seemingly endless flights that top in Guam on their way to Tokyo.

In seat 12F, alongside of me, was an lbow that seemed intent on straying cross the armrest the entire flight. It vas his elbow.

By the time they served lunch I vas halfway to falling in love.

Over the next two weeks I saw him ust about every day. So when he asked ne to join him for a trip out of town, it vasn't really a surprise.

After a long and leisurely lunch at remote Country Inn, my man took me or a walk into the garden.

"This is for you, and for our days to ome," he whispered in my ear as he anded me a package about half the ize of a shoe box.

I undid the wrapping paper and evealed a beautiful calfskin jewelry box. With bated breath I lifted the lid.

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The curve of the linkages on the bracelet matched my wrist as though it was designed just for me. And it felt solid and substantial.

This was a watch for a lifetime.

Admiring the way the raised gold numerals seemed to shimmer in the reflected sparkle of the diamonds, I suddenly recalled my Mother's advice.

"There must be strings attached to a gift as beautiful as this?" I asked my man, perhaps a little hopefully.

He let go of me and knelt down on one knee, "I was rather hoping it would help get you to the church on time."

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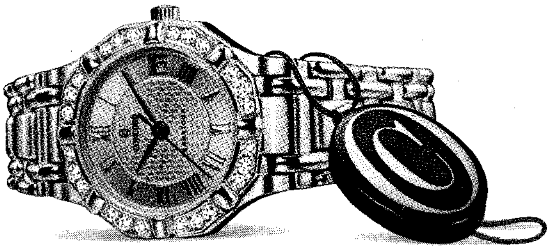

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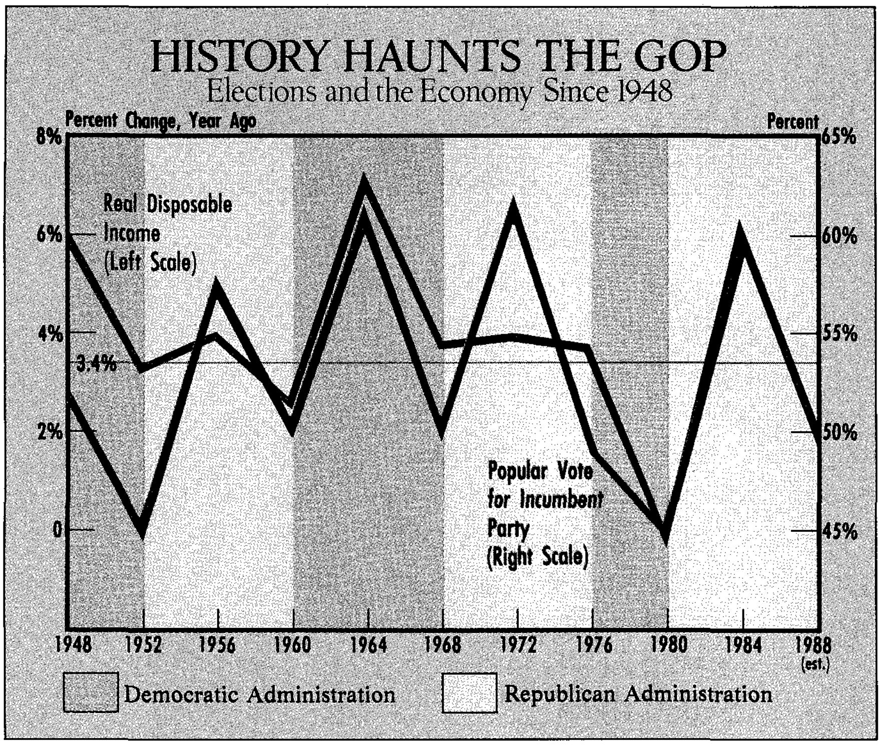
The Bottom Line/John Crudele

HOW TO WIN AN ELECTION BET



SOURCE: Merrill Lynch Economics.

THE DEMOCRATS' BRIGHT OUTLOOK

Dear Messrs. Bush, Dole, du Pont, Haig, Kemp, and Robertson:

Save your money and your time. A Republican can't win the presidential election in 1988.

Sincerely,
Merrill Lynch

That note has never been written, but statistical studies conducted by Merrill Lynch's chief economist suggest that the Republican party has little chance of holding the presidency for another term.

"People vote their pocketbook, and they know if they are doing better or worse than normal," says the economist, Donald H. Straszheim, who has been tracking the relationship between growth in real disposable income and the outcome of presidential elections (chart). His conclusion on '88: "The Republican nomination won't be worth having."

Here's why: The average annual growth in real disposable income (income after taxes and inflation) has been 3.4 percent over the last 40 years. Whenever income growth is above that level in an election year, the incumbent party wins the White House. When growth falls below the average, the outs get in. If growth is average or near-average, the election is a toss-up that is decided on noneconomic issues.

That formula has been remarkably accurate since 1948, when real disposable income grew more than 6 percent and Harry Truman, the Democratic incumbent, beat Thomas E. Dewey. By 1952, income growth had fallen to 3.2 percent, and Dwight Eisenhower, the Republican challenger, romped over Democrat Adlai Stevenson. More recently, the formula worked in 1980, when Ronald Reagan beat incumbent Jimmy Carter in a year when disposable income actually declined. In 1984, Reagan easily won reelection when income growth was an impressive 6.2 percent. In 1968 and 1976, the income growth of 3.7 percent (marginally higher than the 3.4 percent average) didn't affect the elections.

Before the stock-market crash, Straszheim had estimated that real disposable income would grow at a rate of 2.5 percent next year. Now he thinks the stock market's deep troubles over the last month will slow the pace to a sorry (for Republicans, certainly) 1.6 percent rate in the four quarters that end right before the election next November.

PROGRAM PREVIEWS

DAVID S. RUDER, CHAIRMAN OF THE SECURITIES and Exchange Commission, called it the "meltdown scenario": A fatal economic development causes a sharp drop in the price of stock-index-futures contracts, which triggers massive stock sales by program traders and others.

With stocks severely depressed, Ruder hypothesized, the price of stock-futures contracts fall further. Then the cycle repeats itself. Margin calls follow, and brokerage firms are forced to sell stocks to meet their capital requirements. "The grand finale of this scenario would be a dramatic market collapse," said Ruder.

Given what has happened in the past few weeks, Ruder's account of this financial catastrophe at first seems unremarkable. But these comments came in a prepared speech before the Bond Club of Chicago on October 6—thirteen days *before* the actual October 19 meltdown trimmed 508 points from the Dow Jones industrial average.

Some experts are now asking why—if the SEC foresaw what could happen—something wasn't done to head off the crisis. The answer seems to be that the commission and other regulators never really took the threat seriously, or at least didn't see any imminent danger.

"There is a predisposition not to regulate, not to intervene," says James Ponsoldt, a former Justice Department prosecutor and now a professor of law at the University of Georgia. "I think they should have anticipated the problem before now. They should not have waited for the collapse."

Ruder, in fact, had prefaced his remarks on the meltdown by saying the scenario was only the concern of "some commentators." "Understandably, the commission is not anxious for this scenario to occur," Ruder said. "It is in the process of considering a range of potential responses."

The critics point out, though, that the SEC was slow to prepare, given the signs of trouble. The first hint of what could happen occurred more than a year before the Bond Club speech—on September 11 and 12, 1986, when the Dow dropped 120 points. The performance was repeated on January 23, when a 64-point gain in the Dow in the middle of the day turned into a 44.15-point loss by the end of the session.

The SEC conducted long investiga-

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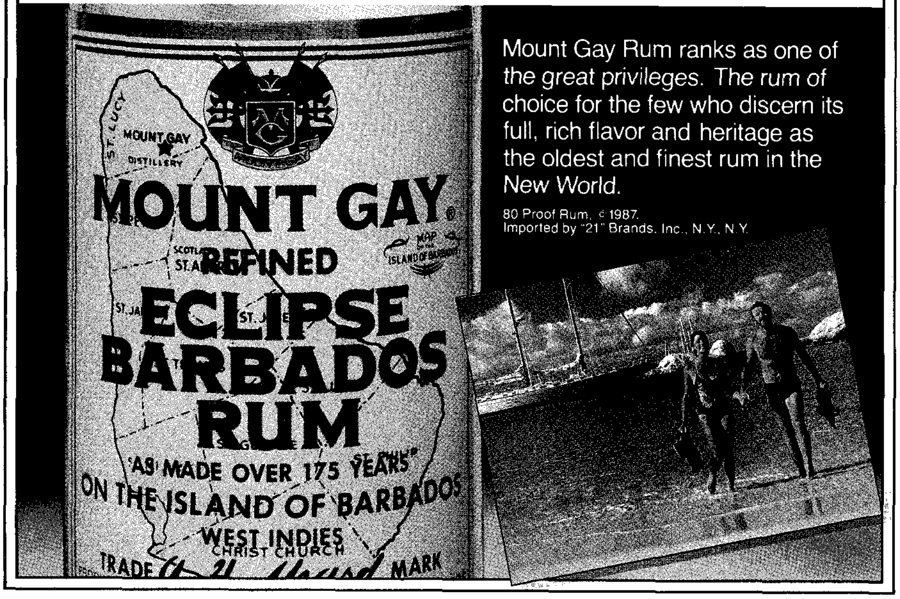

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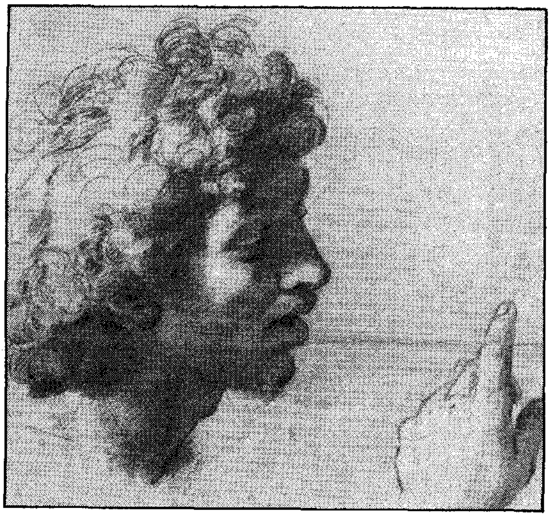
AND HIS CIRCLE



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RAPHAEL *Head of a Young Man with Curly Hair; Left Hand.* Barbara Piasecka-Johnson, Princeton, NJ. Photo: Marek Bulaj.

tions of both the September and January plunges. "The review of trading on January 23, 1987, could not identify a single principal cause for that day's price volatility," the agency told Congress last July.

It now appears obvious to everyone—even the SEC—that the October 19 crash was affected at least in part by program trading, a computerized system used by stock-index investors to buy and sell stock quickly. Also to blame is the spread of portfolio insurance, a strategy involving stocks and index futures that is used by institutional investors to control the size of their losses. (Experts think economic concerns, an overpriced stock market, and an international panic were more directly responsible for the crash.)

"It's an awful way to learn something, but we learned," says Raoul Rosenberg, an aide to Congressman Edward J. Markey, a Massachusetts Democrat who is the chairman of the House Subcommittee on Telecommunications and Finance. Markey's subcommittee held hearings on the market's volatility this summer and is now again considering the issue. This time around, reform may be easier to enact. "It would have been politically impossible to make regulatory changes in the environment of a euphoric market," Rosenberg says.

Markey says he hasn't made up his mind, but he says, "Index arbitrage and portfolio insurance seem to create an environment where there's a premium placed on getting out the door first."

Until now, the SEC has only tinkered with reforming program trading—setting certain rules on how it could be conducted on the one day each quarter that stock options, index options, and index futures expire simultaneously. But last week, Ruder—who's been on the job only three months—told Congress that a large-scale review of the markets would be conducted. Meanwhile, program trading, which had been curtailed following the crash, was permitted to get back to near-normal.

How can the system be fixed? Even defenders of program trading say it would be reasonable to increase margin requirements on futures contracts. (The requirements now vary widely, depending on the type of contract.) Investors would have to put up more money, and thus would be able to control fewer of the contracts.

What's more, many pros say that very narrowly based futures contracts—especially the MMI futures contract that trades on just twenty stocks—should be reformed because they can be manipulated to influence the Dow too easily.

Some experts also say that the government should limit the amount of stock-index-futures contracts any one investment firm can hold.

The move for more regulation is almost certain to stir up protests on Wall Street, which worries that the government will

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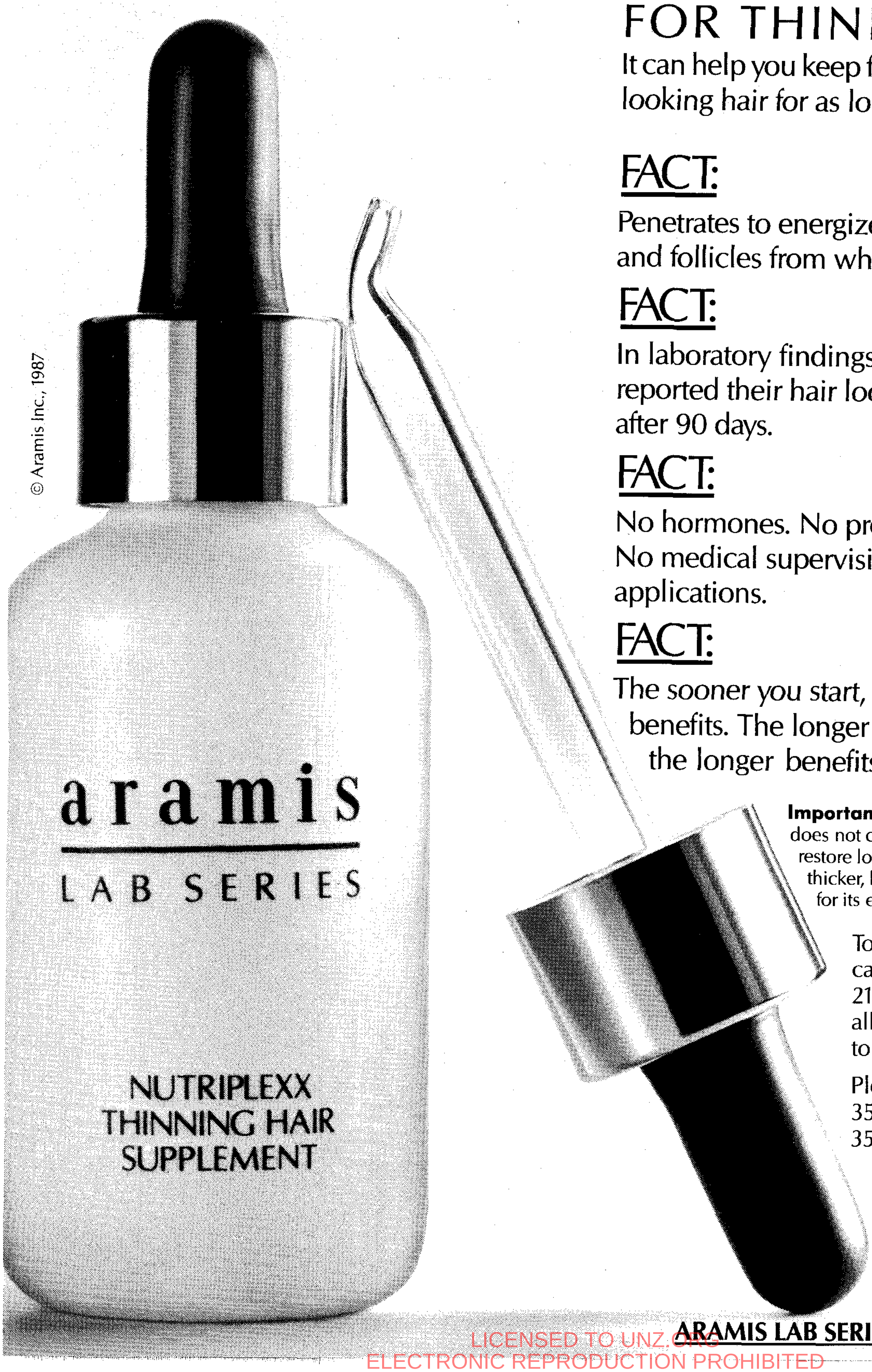

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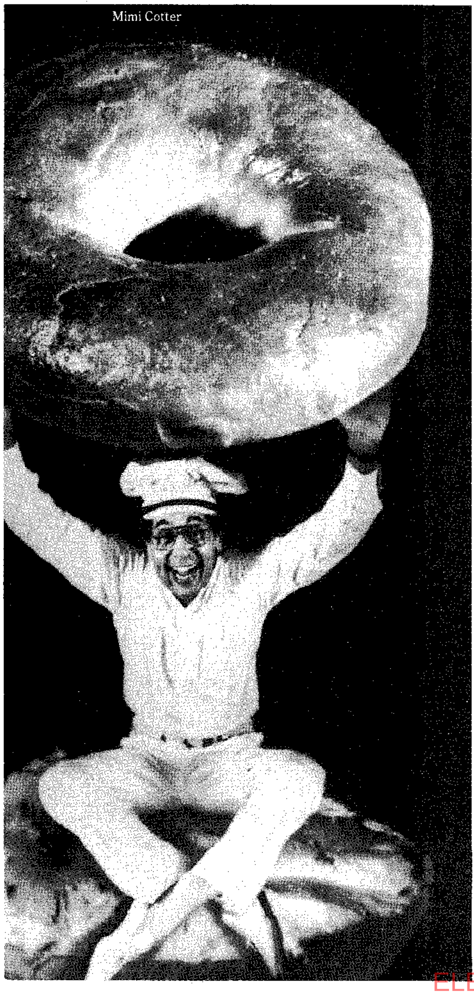

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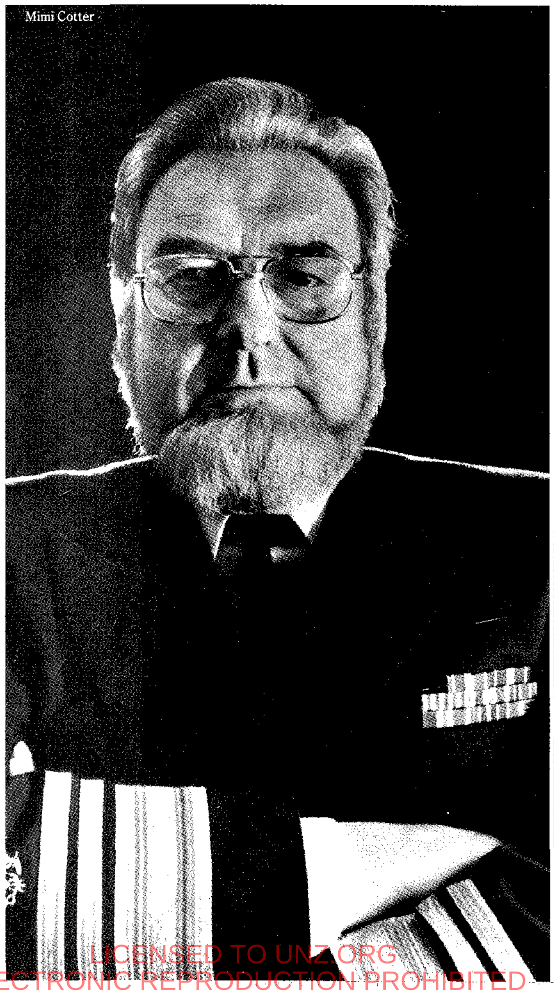
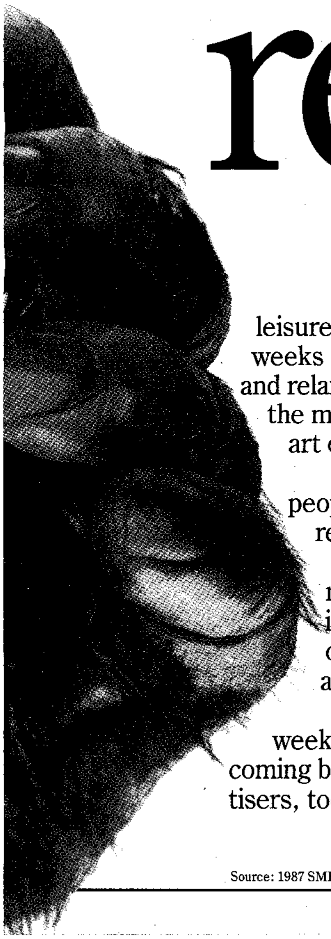


Mimi Cotter

Jim Mchugh/Visages

The pause that refreshes.



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Source: 1987 SMRB

overreact. "You don't throw the baby out with the bathwater. The stock-index-futures market helps a lot of people hedge their risk," says David Liptak, senior vice-president of stock-index futures at Oppenheimer & Company. "Don't kill us because there is perhaps some manipulation in the narrow-based indexes."

EUROPE REDISCOVERS AMERICA

JAPANESE INVESTORS HAVE BEEN GOBBLING up prime real estate in urban America for some time, and now industry experts say the Europeans are coming. The Australians, New Zealanders, and others may not be far behind.

"There is a high degree of interest—I'd say an escalating degree of interest—from Europeans," says Anthony LoPinto, a senior vice-president of financial services at Cushman & Wakefield, the real-estate concern. The interest doesn't seem to have abated in the aftermath of the stock-market crash.

In the past few weeks alone, Cushman & Wakefield officials say, at least thirteen European financial institutions have asked about real-estate opportunities in the United States.

CASES DISMISSED

SUE THE BROKER. THAT WAS THE FIRST thing some investors thought of on Bloody Monday, when overwhelmed brokerage firms either weren't picking up their telephones or couldn't get investors out of the market fast enough.

But tempers have apparently cooled, and lawyers who handle complaints against brokerage houses report that their business is back to normal.

Roger M. Deitz, a Manhattan lawyer and formerly a senior trial counsel at the SEC, says he was swamped by telephone calls from investors soon after the market's plunge. But now Deitz reports that only one of those calls "really looks like it will materialize into litigation. This week has been quiet."

TOKYO'S CONCERN

WHEN WASHINGTON DECIDED TO CONCENTRATE on lowering interest rates and allowing the dollar to fall in value, U.S. investors seemed pleased—over the last fortnight, stock prices have generally risen. But the Japanese are said to be very concerned.

"We're hearing people say that the decline in the dollar is bullish for the U.S. economy," says William King of Tokyo-based Nikko Securities. "That's the same trap we got ourselves in before."

The Japanese, says King, want no part of American stocks at this point, and last week only reluctantly bought bonds that the United States was issuing.

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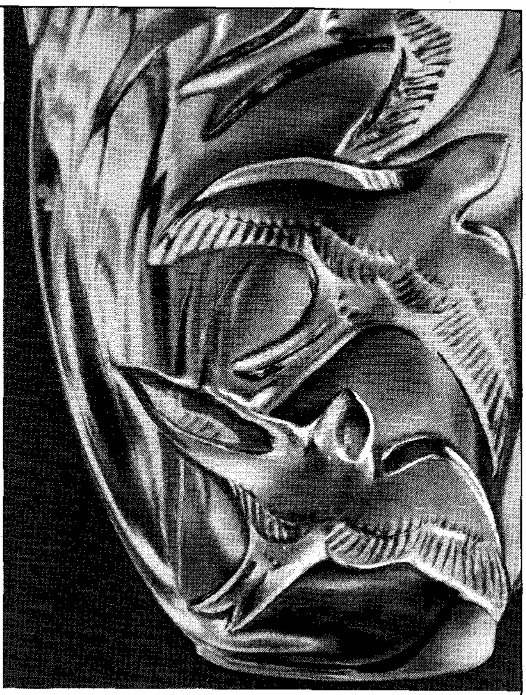

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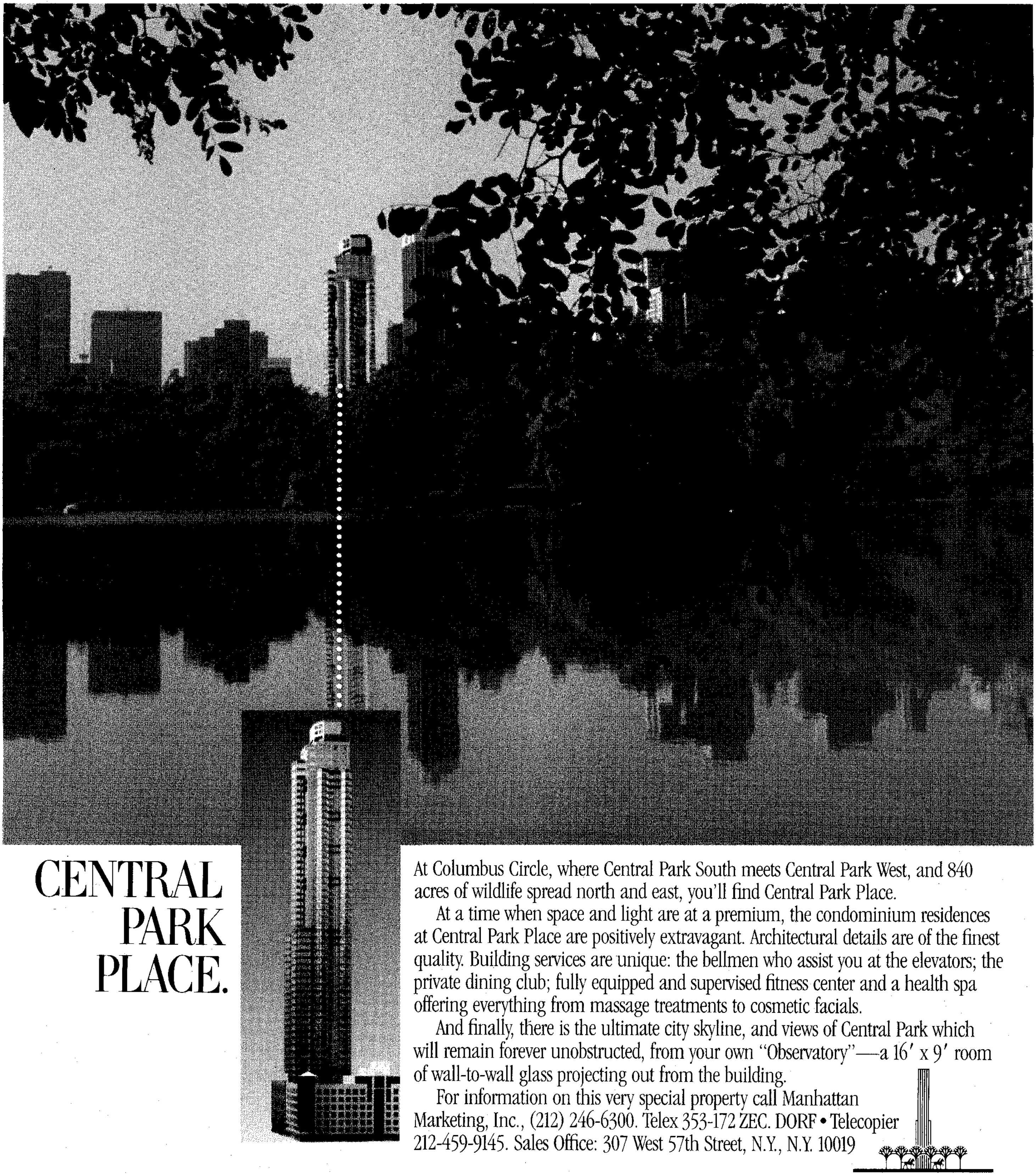

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BATTERIES MEAN BUSINESS

CAMPAIGN FLIER: *Duracell's Red Baron spots take off.*

TEDDY RUXPIN, THE $79 ANIMATED BEAR, needs four. Panasonic's FW17 dual-cassette deck takes six, the Fisher Studio Standard boom box eight, and a Sony Watchman requires four.

Batteries, those chemical systems packaged to deliver an electrical charge, have traditionally been a low-voltage subject. But now, because of banner growth prospects and the giant Eastman Kodak Company's move into the field, the battery market has suddenly become supercharged.

Kodak's introduction last year of Ultralife—a long-life lithium battery—and a line of alkalines provoked Kraft's Duracell and Ralston Purina's Eveready and Eveready Energizer, the tenacious giants of the industry, to intensify their marketing efforts. They've liberalized their trade allowances to sway retailers to grant them more shelf space (hoping to exclude their competitors), hiked their advertising budgets, and rained discount coupons and price promotions on customers to spur sales.

"Kodak is a big player with a lot of clout and intends to gain a major share—15 to 20 percent," says Eugene Glazer, an analyst with Dean Witter. So far, the photography colossus has snagged somewhere between 5 and 7 percent, but it has the guns and ammunition to seize more in time. And Duracell and Eveready, which together account for over 90 percent of the $2.5-billion U.S. market ($5-billion worldwide), "are fighting hard to repel the assault," says Glazer. "It is turning into a big war. From a competitive perspective, this is about as hot as it gets."

Fanning the flame is the fact that batteries are a high-volume, high-turnover, high-profit business. And they're a merchandiser's love: The items are small and require little space. In retail dollars, batteries generate more than one and a half times the volume of light bulbs, almost twice that of toothpaste and deodorants, and close to four times the volume of razor blades.

In supermarkets, the stock turns over an average of 8.1 times a year, versus 6.6 times for two-pack light bulbs and 4.3 times for panty hose, according to the National Family Opinion Consumer Purchase Diary. And profit margins hover between 30 to 40 percent, netting an average of 94 cents per purchase, compared with 64 cents for light bulbs and 89 cents for panty hose, according to NFO. Here is a market not just poised to fly but already flying.

In the last few years, sales have surged 7 to 10 percent annually. They're expected to climb 11 percent this year, and at least that much in each of the next five years, the result of a gaggle of new energy guzzlers like radio-controlled toys, games, and camcorders; the increasing use of such battery mainstays as smoke alarms; and America's infatuation with portability and miniaturization.

There are now 900 million battery-powered devices in America, an average of 9 per household. The average household consumes 32 batteries a year. But some homes seem the very definition of Battery City: 20 percent of U.S. households—young married couples with children six to twelve, and young adults thirteen to twenty—purchase 71 percent of all batteries, or an average of 92 batteries a year.

What are they looking for and how does a marketer play to the battery buyer? Focus groups indicate that long life is a battery buyer's prime concern—thus the shift from zinc carbon to alkalines, which last two to seven times as long, says Martin Adams, a vice-president for marketing at Kodak. Corrosion is the second worry. Zinc-carbon batteries leak a gooey substance; leakage from alkalines is barely visible but energy-draining, says Adams. The gold plate on Kodak's alkaline battery, he says, is noncorrosive.

Brand loyalty seems decisive when all other factors (including price) are equal. "People buy a leading brand at a respectable price but won't go across the aisle for a competitor," says Adams. Half of the customers remain brand-loyal most times, but the other 50 percent will switch among respectable brand names with only a 10 to 15 percent price reduction. "It's not an overly loyal category," says Adams, "and from a consumer point of view, it's just above shoelaces in interest. There's no emotional connection as there is with film. Batteries don't twinge at the heartstrings. So we try to make up for that with advertising."

Kodak aims to tug at viewer emotions by tying its gold-plated batteries to Olympic pride. In a recently released spot, an Olympic contender, working out on the beach, plunks Supralife batteries into his stereo. While the camera zooms to Supralife's gold package, a voice-over announces, "In the 1988 Olympic Games, something very special will happen. Every American athlete will bring home the gold." An earlier print spot asked, "Why go for the copper when you can go for the gold?" The company later used a suburban garage door as the curtain on a

Photograph by Donal Holway.

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TIME
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Source: 1987 SMRB, ABC Statements, December 31, 1985 to June 30, 1987.

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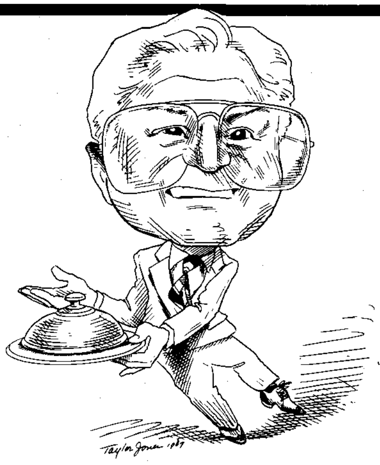

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half-minute mini-drama spanning fourteen years. The door opens and closes to reveal a boy maturing from tricyclist to bicyclist to skateboarder, then to motorcyclist, and finally to driver of a futuristic car. At the end, when the car rises into the air, the announcer declares, "Twice the life when you go for the gold." Duracell is known, of course, as "the copper top."

But other manufacturers use radically different advertising approaches. Duracell aims to stimulate sales with whimsical and charming spots demonstrating that its batteries last longer. Energizer arrests viewers with its jarring and abrasive Crazy Eddie–style spokesjock Jacko, a 245-pound Australian football star and pop celebrity who is power personified as he slams through doors, topples competing batteries, hoists a gigantic Energizer above his head, and shrieks that it has topped the test, is the best, and "lasts longer than all the rest."

In current Duracell spots, a World War I fighter plane powered with the new Duracell batteries continues to soar long after the Red Baron's aircraft, powered by the old-model Duracell, has gone down. "Today's Duracell lasts 30 percent longer," says the tag line. The campaign has evolved since Duracell introduced alkaline-battery television ads in 1972 and caught Eveready asleep at the switch.

Though dry cells have been around for almost a century—the first ones were created by the National Carbon Company in 1888—Duracell's television advertising made its biggest splash in 1975, with a memorable commercial showing a warren of pink bunnies beating drums. At the end, all but the one bunny running on Duracell had conked out. In the mid-seventies, Eveready came out with the Eveready Alkaline and spots in which actor Robert Conrad dared viewers to knock the battery off his shoulder and call it ordinary. Later, the company enlisted Mary Lou Retton to cavort on mats painted to look like batteries, while a voice-over urged viewers, "Energize me."

When Ogilvy & Mather won the Duracell account in 1983, it decided to revive the bunny (which had been one of many battery-driven appliances the previous agency had employed) and use only toys to tell Duracell's story. In time, the pooches, toy mailmen, puppetlike balloonists, and dog-sledders took on a good guy–bad guy dimension. In one spot, the "king of the road" drag-raced down Main Street in a '57 Chevy; in another, the hero looked and acted like James Bond. In a spot that resembled a Cecil B. De Mille production, the gladiator with the Duracell-backed chariot left his rival in the dust. "We had evolved from adding life and energy to

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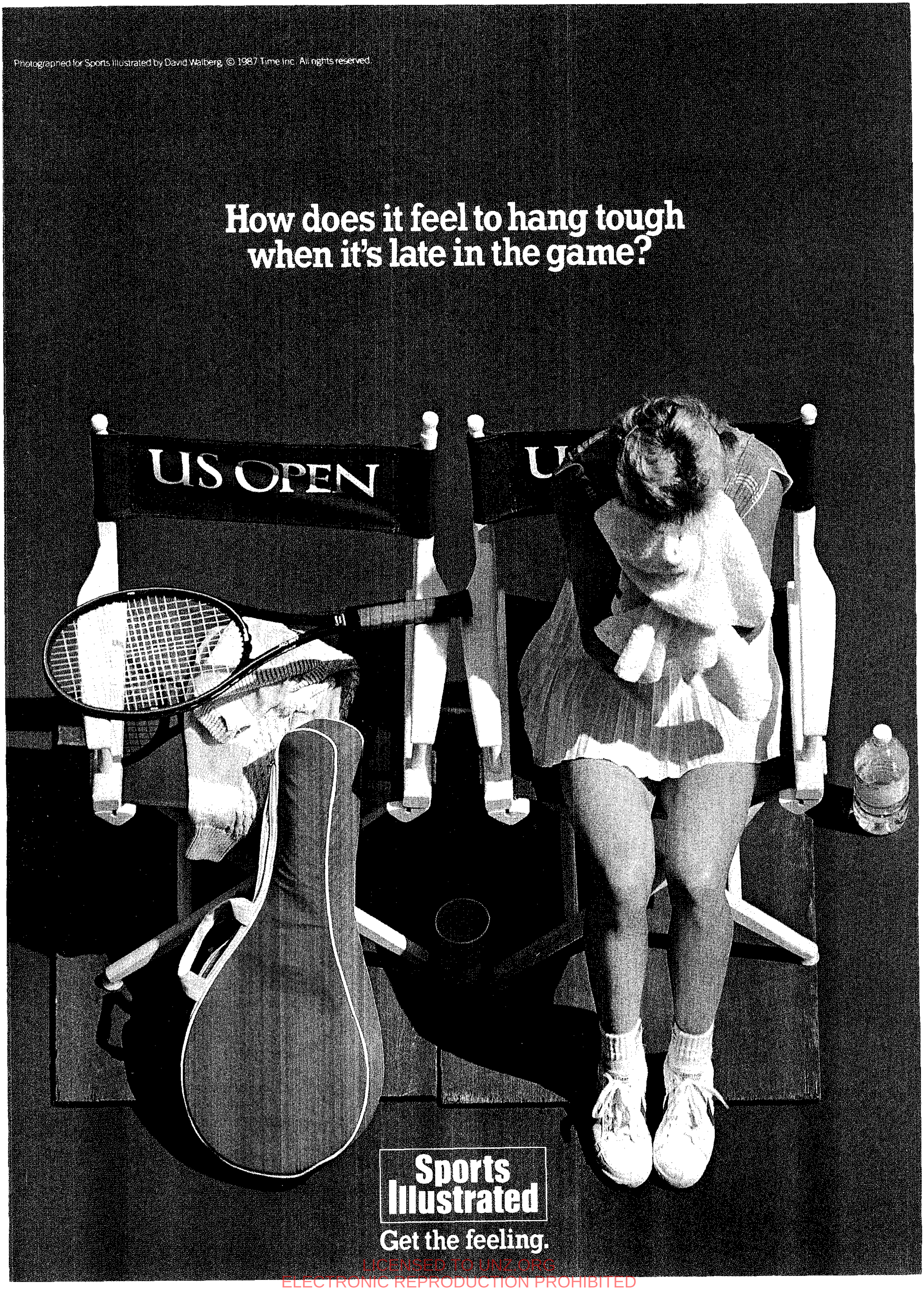
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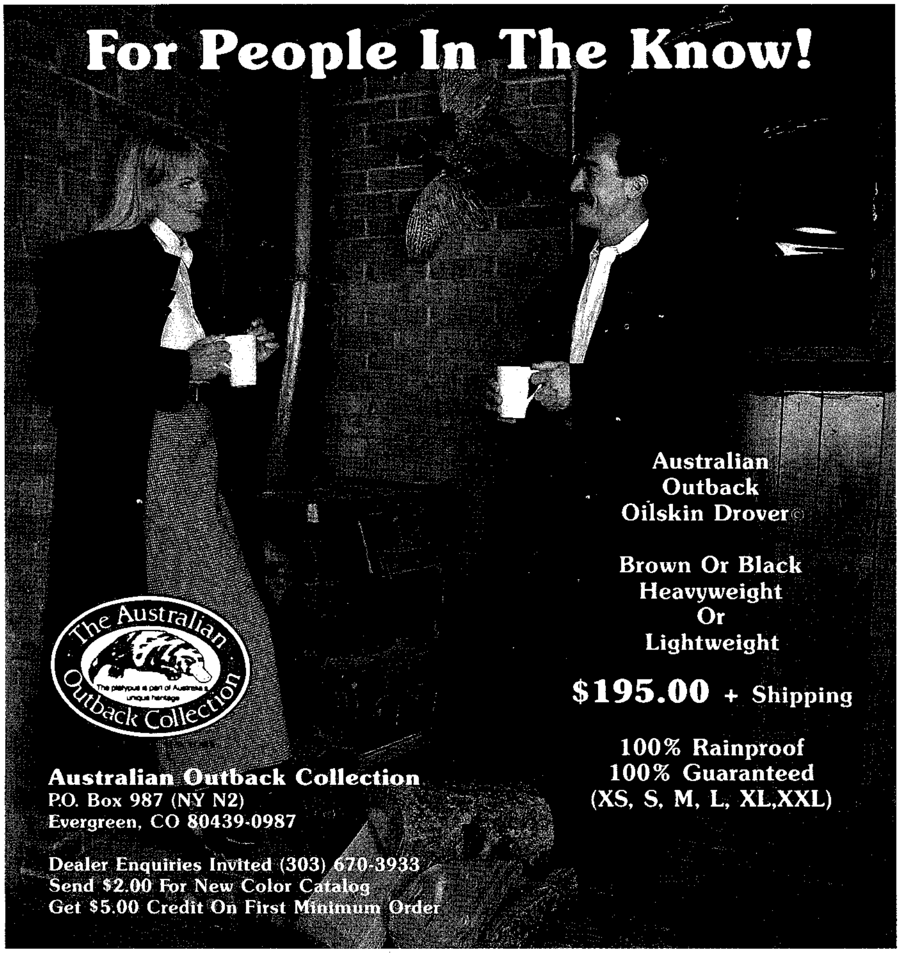

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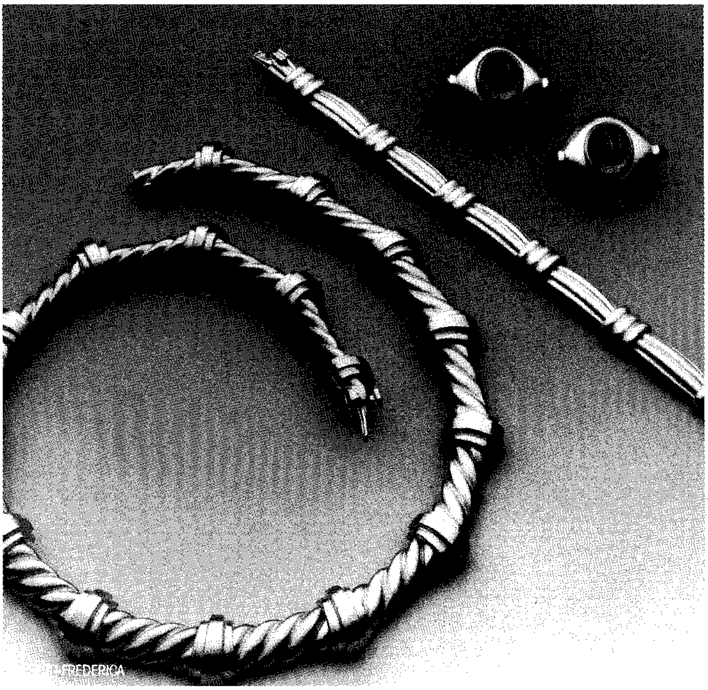

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the commercials to making them into good guy–bad guy sagas," says Mike Pitts, senior vice-president and creative director at O&M. "Now, with the fighter pilot from World War I, we've literally and figuratively tapped into our cultural collective memory, creating an emotional tug about the things we all share. In the end, batteries are a fairly low interest category—some metal with God knows what in there—but plop them in and magically they fill your life with sound, safety, security. And that's a proposition worthy of the emotion with which we've imbued our spots."

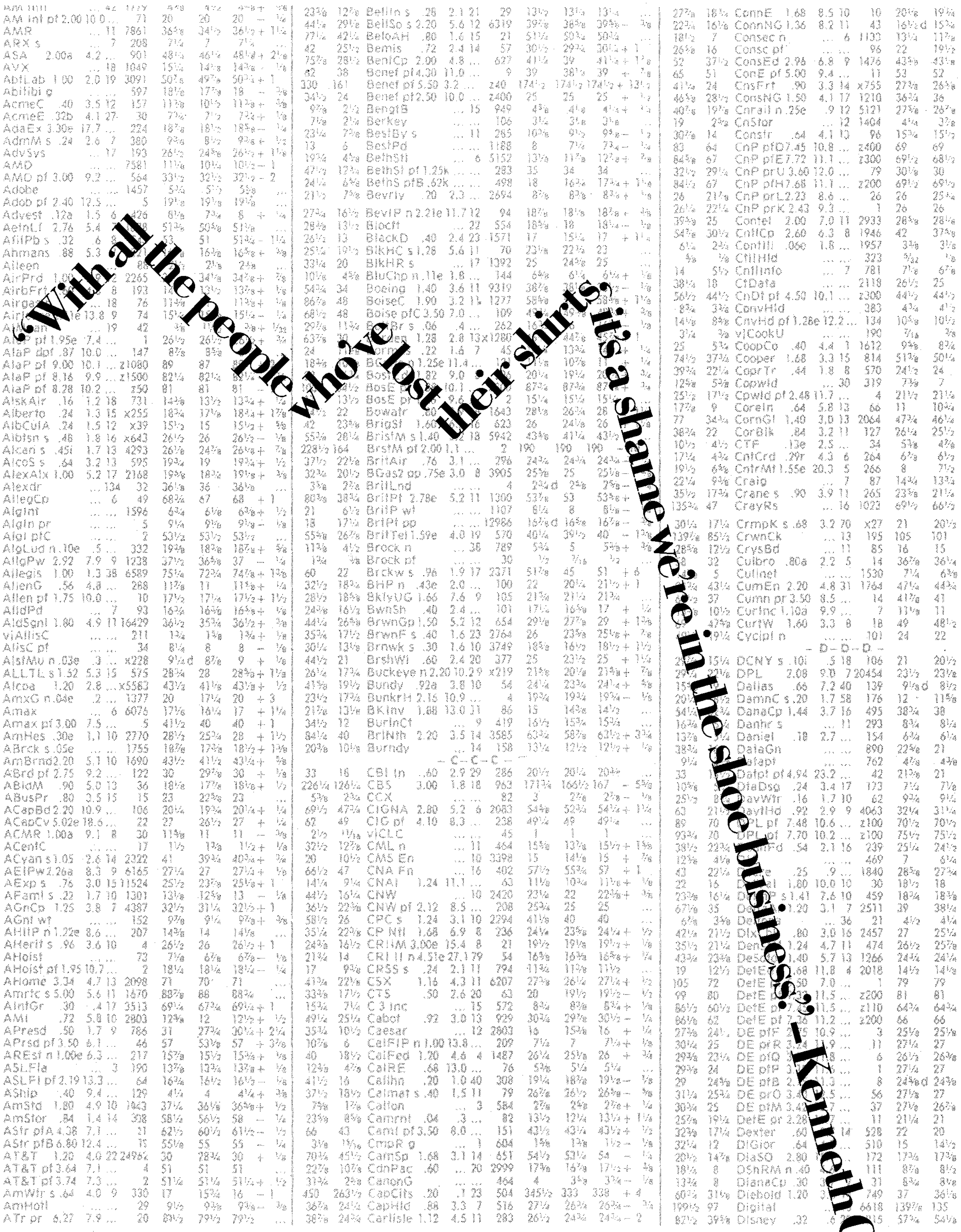
Other strategies seem more straightforward. Rayovac, which Kodak is unseating as the No. 3 battery, has come out with Smart Pack—economy bunches of six and eight batteries. Eveready has designed stocking-stuffer packages called Gift Mates and is offering batteries in pink, purple, green, blue, yellow, red, and white to appeal to women, says spokesman Patrick Farrell. Women, after all, buy 55 percent of all batteries.

Mostly, they're bought at discount centers (35 percent), food stores (27 percent), drugstores (18 percent), and hardware stores (8 percent). (Other types of stores account for 12 percent.) Most of what people are buying is size AA (44 percent), D (22 percent), C (19 percent), 9V (9 percent), and AAA (5 percent). AA and AAA are the fastest-growing sizes. Alkalines account for 57 percent of batteries, zinc carbon for 43 percent. Heavy-duty and alkaline are the growth areas; by 1989, NFO predicts, these two types will make up 89 percent of all units sold.

Though batteries are in demand year-round, sales spurt from September through December. (In the last four months of the year, 40 percent are sold.) Some 17 percent of batteries bought are for use in toys, but 16 percent are for flashlights. Cameras and other photo equipment account for 11 percent of batteries bought, clocks and remote-controls 4 percent each, and calculators and smoke detectors 3 percent each.

Until recently, more than 90 percent of battery sales were impulse buys, but that rate has declined to around 80 percent, reports *Discount Store News*. Rechargeables, heralded as the second coming, have not lived up to the prophecy. The segment is small and not growing, possibly because they cost two to three times more than disposable batteries and require a charging unit that costs $10 to $15.

Considering the alternatives, that may, however, turn out to be a small price to pay. By last count, there were more than 800,000 blackouts in the United States last year. ■



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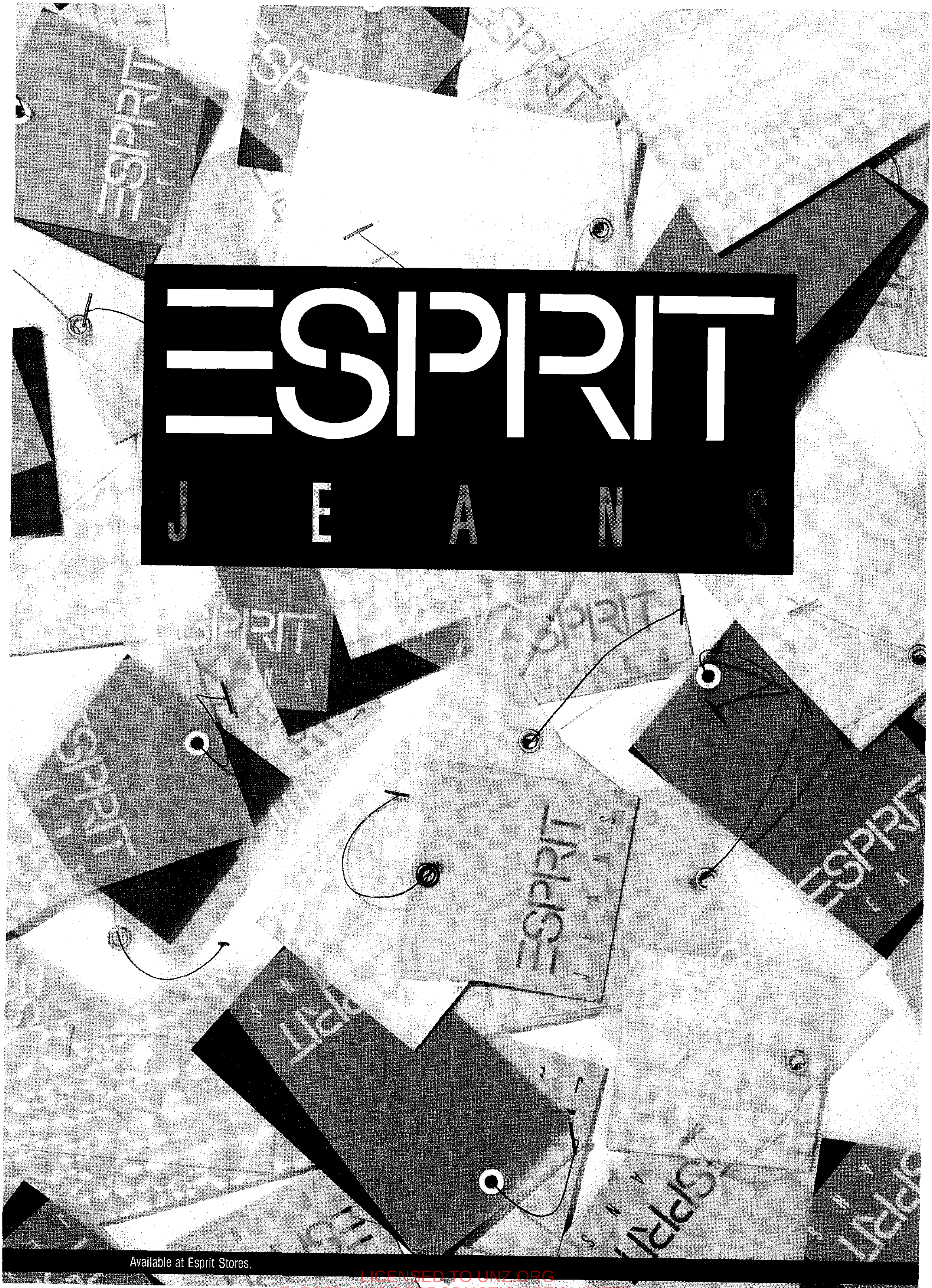

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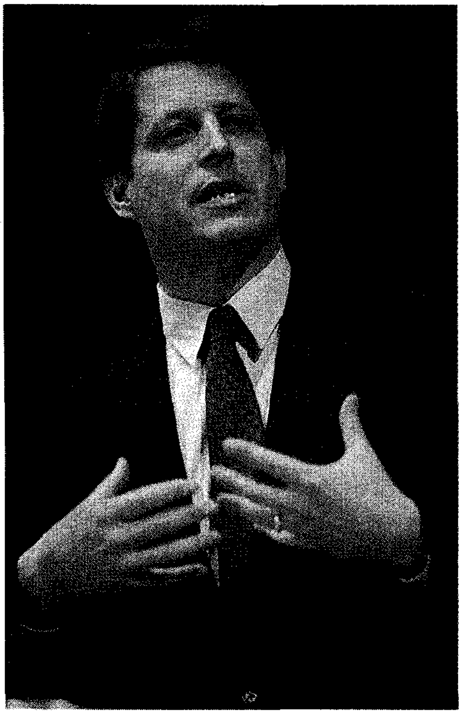

THE SENATOR: *Breaking out of the pack?*

RISING IN THE SOUTH

"AS THE POET ONCE SAID," SENATOR ALbert Gore Jr. of Tennessee intoned portentously last week, realizing—in that instant—that he couldn't quite recall what Rilke, the poet he had in mind, had actually said. Gore was in the midst of his closing statement during the Democrats' rather lugubrious debate on "social policy" in New Orleans at the time. It wasn't as if the eyes of the world were focused on him, but still—what had the damn poet said, anyway?

"As the poet once said," Gore insisted, knowing—as a former journalist—that those very words would elicit hoots from the press tables (they did), but he plowed ahead with a vague approximation of the half-remembered quote: "What is past is gone. What is yet to be . . . has not yet arrived."

Huh? There was cheering in the press room. Who *was* that poet? Confucius? Professor Irwin Corey?

Barnstorming the South in a Learjet the next day, Gore reddened at the thought of Rilke, then began to chuckle. "You want to know what happened? It was pretty funny." What happened was that the senator's closing statement, a riff he had delivered more than once in the past, had been lifted—word for word, just about—by one of his fellow candidates (I have been sworn to secrecy as to the identity of this individual; the miscreant knows who he is). Gore, who prepares himself for debate more assiduously than any of his colleagues, suddenly had to wing it. But the bird simply would not fly.

"Oh, well," Gore shrugged, knowing that the debate—one of four that the Democrats slogged through last week—hadn't exactly been a turning point in the history of the Republic; nothing of consequence had been gained or lost.

This was something of a disappointment. I had gone to New Orleans in the rather wild hope that the Democrats, roused by the spritely show that the Republicans had put on for William F. Buckley Jr.'s *Firing Line* the week before, might be ready to strut their stuff. But no: The Democratic campaign for president remains a still pond. The candidates bob in place like toy sailboats; occasionally one will seem to nose ahead, but it is an illusion—this is a race becalmed.

After the New Orleans debate, reporters approached the various political "spin" controllers, the candidates' designated analysts, for their comments on the evening's nonevent.

"B-O-R-I-N-G," spelled Bill Carrick, the Gephardt campaign manager.

"A slow, slow evening," said Paul Maslin, who advises Paul Simon.

Astute observations, both. At the same time, however, there are always ripples on a pond, hints of breezes in the offing. Here are a few:

☐ Gephardt seems worried. He has been working at this longer and harder than any of the others, but he's not catching on. The Missouri congressman is a blip in the most recent national polls; more important, he has slipped behind Simon and Dukakis in Iowa, where he practically *lived* for the past two years. The conventional wisdom is that Gephardt's defiant protectionist position on trade isn't working; I think the real problem is a preternatural blandness. He moves through the pond too smoothly, a sailboat without a wake. As a result, I suspect Gephardt will soon try to roil the waters, tossing depth charges at the others, hoping to get a rise out of them.

☐ Dukakis is back. The Massachusetts governor has recovered his spirit after losing his two top aides last month when they distributed the infamous Biden "attack video." Trouble is, the Duke's message—Massachusetts, and more Massachusetts—is getting tired. The same is true, to a lesser extent, of Paul Simon and Jesse Jackson.

☐ The Cuomo sailboat is spending this week in dry dock. The Washington *Post* reports that the governor was chastised recently by Tim Hagan, an important Ohio Democrat, for dillydallying. Either get in or get out, Hagan is supposed to have said. Cuomo had been having entirely too much fun doing neither—but since the warning, he has declined appearances on several network talk shows, canceled a New Hampshire speech, and decided not to go to Mexico in early December, as tentatively planned. The governor, aides say, has decided it is time to immerse himself in the state budget.

☐ There is a growing, wistful respect for Bruce Babbitt among reporters and others in the political community. He is widely regarded as the closest thing to a regulation human being among the candidates. He also has an intelligent, toughminded, and yet humane program for reducing the budget deficit. The problem is, he's a dog on television. I thought he was the clear-cut winner of the New Orleans debate last week; the public apparently thought otherwise. The local newspaper asked a handful of people their reactions on the way out, and found that most considered Gore the winner and Babbitt the loser. So much for *my* instincts.

Which brings us to Gore, who remains a prohibitive long shot but is showing signs of life in this campaign. "The only two categories that are moving in the polls are Gore and Undecided," the senator tells his audiences, and it is true: In some national polls, Gore has actually crept into double digits (well, Harris showed him at 10 percent), joining Dukakis (14 percent) in the pursuit of Jesse Jackson (20 percent) and Undecided (30 percent). In the South, according to Harris, Gore is just behind Jackson (19 to 18), with the others lagging. These figures have not gone unnoticed in the region; Gore is beginning to pick up endorsements. I was with him in North Carolina last week when a clump of 28 state legislators came aboard.

"This man is about to break away from the pack in North Carolina," said Rufus Edmiston, a local politician best known as Sam Ervin's right-hand man during the Watergate hearings. "I think Gore's on a roll."

If so, it is attributable to one of the

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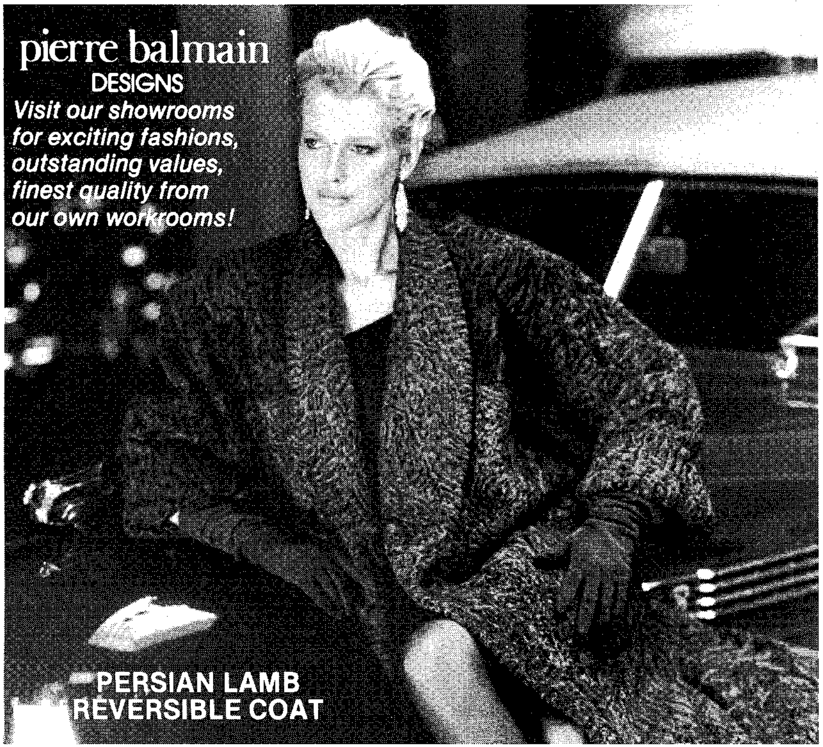

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more remarkable feats of political prestidigitation in recent memory: On October 5, in a foreign-policy debate, Gore took two or three positions that were at mild—if boldly stated—variance with those of the rest of the field. He said he favored the invasion of Grenada, the reflagging of Kuwaiti tankers in the Persian Gulf, a teeny humanitarian-aid package for the *contras* (which breezed through Congress, supported by liberals and conservatives alike), and flight-testing for missiles. By sidling toward the political center, Gore evoked a near-hydrophobic response from the others. "He's like the little boy who comes to the first grade and pulls his pants down," said Bill Carrick from the Gephardt campaign. "We're hoping he will wake up and discover he's embarrassing himself instead of attracting attention."

And so, Gore—who has a very solidly liberal record in the Senate—managed to transform himself into a moderate-conservative while hardly breaking a sweat, and made his rivals sound foolish and *weak* in the process. He also performed the public service of committing the act of *debate* in one of these near-nightly death marches to which the Democrats have been subjecting themselves. Of course, there were real political benefits down south. Last week, a reporter in North Carolina actually asked the candidate, "Senator, you've been accused of being a Republican in Democrats' clothing. Would you care to comment?"

Why not? Gore—just barely suppressing a grin, I thought—said he was dismayed by an electoral process that pulled all the candidates "over to one side of the political spectrum, fearful of being outflanked on the left." He was in the "mainstream tradition of the Democratic party," favoring a strong defense—just like John Kennedy and Harry Truman—but also compassion on the social issues and opportunity for all.

This is clever stuff, and may well produce some impressive results for Gore in the South—where more than a few Democrats are Republicans in drag—on Super Tuesday, March 8, when most of the states in the region hold primaries and 37 percent of the delegates to the national convention will be selected. The trouble is, the campaign could be over by then if one of the other candidates—Dukakis, perhaps—wins in Iowa and New Hampshire and becomes the media-designated front-runner. "Dukakis could concede most of the South to Gore and Jesse," says one Democratic analyst, "then pick his spots—Florida, Washington State, one or two others—and come out claiming a draw."

Gore isn't making much of an effort in Iowa, and the polls show it: He is running dead last. Nor is he much of a presence in New Hampshire—although he could come on there, given the local electorate's weakness for moderation. One senses that he'll have to show some sign of life *somewhere* in the weeks before Super Tuesday, if he is to be taken as something more than a regional phenomenon.

Beyond the politics of it, Gore has several other serious liabilities: One is his age, a ridiculously unripe 39. (I refuse to countenance a candidate two years younger than I am—this time, at least.) The other is a solid plywood appearance on the stump, especially in debates. Gore is your basic high-school valedictorian: He does not slouch; his natural repose is to stand at attention. Indeed, there is an almost bionic quality to the man: "It has been said that he speaks in perfect paragraphs," says one staff member.

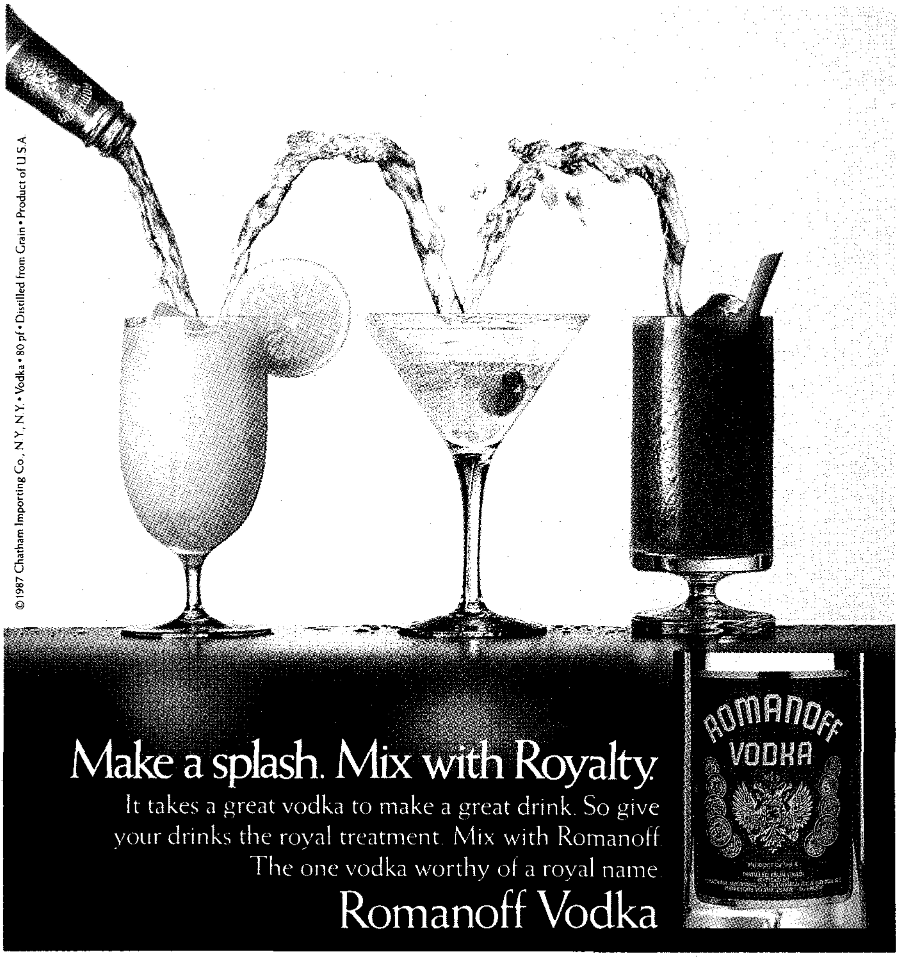
All of which—unfortunately—masks an interesting mind, a good sense of humor, and a fairly wild cackle of a laugh. Gore may sound as if he's reciting, but he really knows his stuff—especially on arms control, as William F. Buckley learned to his dismay when Gore challenged and defeated him on the feasibility of Star Wars during the Democrats' *Firing Line* debate last summer. More important, he trusts his mind enough to think aloud in the presence of reporters—most of the other candidates wouldn't be caught dead doing this—to play with new ideas, to speculate. He also has great bloodlines: His father, Albert Gore Sr., was a memorable U.S. senator, and takes an active role in the campaign.

Flying about last week, a reporter from the *Economist* and I tested Gore on the social "obligations" of poor people, a notion he'd raised hesitantly in the debate on social policy the night before (Democrats, believing in the innate nobility of the poor, tend to shudder at the thought that welfare recipients might find a tangible way to repay the state's beneficence).

I suggested that maybe elderly pensioners, who receive far more in Social Security than they ever paid in, might have obligations, too.

Gore seemed interested. It was something he was just beginning to think about, he said. He was looking into "putting the elderly and pre-school kids together in some way." He mentioned several possible programs, ways to bring the two groups together; as he talked, he appeared to become more genuinely enthusiastic. "You wouldn't want to *force* the elderly to help—that would never work—but doesn't it just sound like a natural match, having them read stories or work in day-care centers?"

Yes, it does—and it's certainly not the work of a Republican in Democrats' clothing. I suspect Gore has a future, though probably not this year. Come to think of it, he reminds me of what the poet once said—something like "What is yet to be . . . has not yet arrived." ■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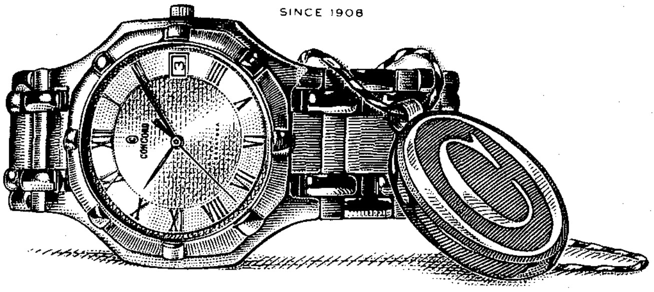

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FAST TRACK

EDITED BY ERIC POOLEY

UPDATE

A Star Is Reborn

FOR TWO DECADES, Armando Orsini—one of New York's original grand restaurateurs—drew the rich and social to his place on West 56th Street. Orsini, 64, was gone from the New York scene for 3 years, but now he's back. His new restaurant, Orsini's, opened last week on the former site of Quo Vadis (26 East 63rd Street), and by its second day, the room was filling up with Armando's fashionable and famous friends.

Armando redux.

"Those grissini are extraordinary," Pilar Crespi was saying to Orsini as he sat down for just a moment. Around Crespi's table were *Vogue* editor-in-chief Grace Mirabella, Krizia designer Mariuccia Mandelli, and her husband, Aldo Pinto. While Crespi was singing the praises of Orsini's rosemary breadsticks, Mandelli was quietly devouring the superrich "chocolate dream" cake.

Oscar de la Renta and Eileen Ford were here, too, and not just for the seafood risotto or mozzarella-and-pepper salad. The rosy room—with its old-master paintings, fragments of ancient sculpture, tapestry-covered banquettes, and tile-inlaid tables—is rustic and cozy. With the fashion and social power comes a clubby atmosphere, a conspicuous absence of frenzy. At least for now.

Slim, dapper, and silver-haired, Armando Orsini is welcoming his people home, having fun playing host to Mica Ertegun, Chessy Rayner, and Mildred Hilson. But he is not blind to those he doesn't know. "We need pretty girls like you here," he told two newcomers. "Do come back."

JANE FREIMAN

BRIEF LIVES

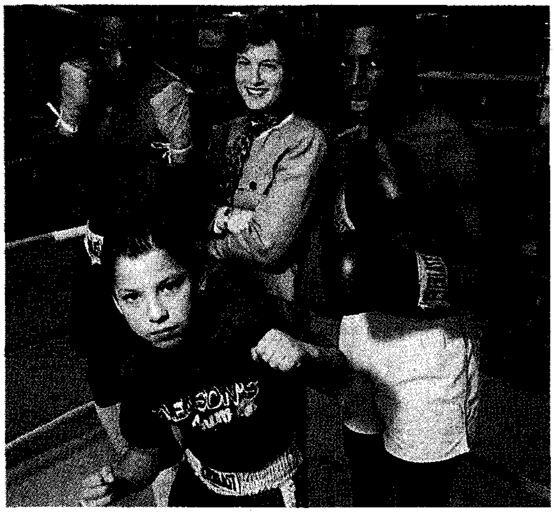
ONE OF THE BOYS

DENI AUCLAIR LEANS FORWARD AND watches a policeman named John McCarthy get punched in the face. As McCarthy crumples and falls, Auclair releases a finger from a clenched fist. She's counting blows, and that last one definitely scored. The referee waves his arms, and the Felt Forum crowd boos. Auclair, 31, one of three judges at ringside, checks off a box on her tallysheet: RFC, for Referee Stops Contest.

By day, Auclair tallies books, not punches. The administrative editor at G. P. Putnam's Sons, she's also one of three female judges in the Metropolitan Amateur Boxing Federation. Like many New Yorkers, she finds outlets for some very diverse parts of herself. At Putnam's, though she wrestles with sales figures and returns, she's best known as the woman who talked Linda Ellerbee into writing her best-seller, *"And So It Goes."* It was *not* Auclair's idea, however, to buy boxing tickets at the 1976 Olympics. "A friend wanted to see it," she says. "I thought boxing was a horrible, brutal sport." Still, as a sports fiend (after college, she spent a year reporting for *Sports Illustrated*), she watched the occasional bout and slowly got seduced by the style of fighters like Roberto Duran. "It was exciting for me to watch the boxers fight so close—hand-to-hand," says Auclair, who was raised on an upstate New York farm. "No equipment, just strength and speed."

At a bout two years ago, she noticed a female judge at ringside and soon became a judge herself. "I have to prove myself to men who have been in boxing 40 or 50 years," she says. Bruce Silverglade, president of the Metro federation and owner of Gleason's Gym, is impressed. "Deni and the other women," he says, "are technically better judges than the men."

At the Forum, Auclair walks over to heavyweight Michael Spinks and starts to chat. "Judging boxing matches provides balance to what would be a very sedentary life," says Auclair, who judges up to 100 bouts a month, all over the city. Even in her white judge's uniform, she doesn't attract as much attention as another woman working the match—the ring girl, dressed in a leotard and fishnet stockings. As the mostly male crowd hollers at the ring girl, Auclair—a world away from the offices of Putnam's—laughs. "As a woman in a man's sport, I don't have to work at being recognized," she says. "I have to work at being good."



Boxing judge Deni Auclair and friends.

DAVID J. HIGDON

Photographs: left, John S. Abbott; bottom, Chip Simons. Illustration by Guy Billout.

TRUE TALE

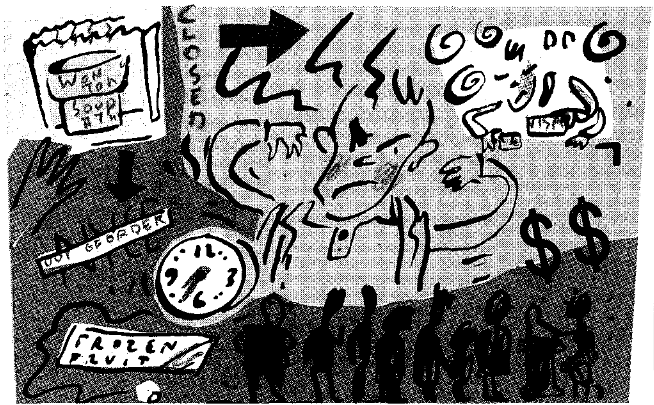
THE SHOCK OF THE NEW

WHY, I'M OFTEN ASKED, are people always complaining about gentrification? What is their problem?

I'll tell you what their problem is.

The other night, I got home from a hard day of looking for a new apartment in the West Side neighborhood where I've lived for eleven years. (Dark two-bedroom places can now be had for $2,000 to $3,000 a month.) My girlfriend, it turned out, was as feverish from a cold as I was. It would be great, she said, to have some wonton soup, a couple of coconut Frozfruit bars, and some Sudafed.

Fine, I thought. Ten minutes' work and then a night of tubefaction. I got to my local Pioneer, which devotes about a quarter of its space to imported beer, and found only banana Frozfruit. I grabbed a package and got on the express line. Fifteen minutes later, I was one person away from the register. The cashier rang up the tab of a woman too well dressed for West Side grocery-shopping. A newcomer. She asked the cashier to itemize the bill, which she did. The woman said, "You did it too fast. I couldn't follow it." The cashier went over the bill again. The woman said, "Well, I don't want this anymore," and walked out. I'd been there nearly half an hour.



Never mind, I told myself, there's hot wonton soup in your future. I headed next door to Yang Yang, my take-out place for the last eight years. Gone. *Overnight.* Tomorrow, one assumes, there will be a Benetton in its place. On to the deli, where I found coconut Frozfruit (yes, love is strange). By now, I had no cash, so I hopped across the street to the NYCE wall. The machine wouldn't give me any money. I figured I'd go to the Chinese place on 72nd and pay with a credit card, then get Sudafed at the big discount drugstore that chased away all my favorite little drugstores. But the restaurant, there only a week ago, was also gone. I was beginning to sweat hard.

The new discount drugstore *is* inexpensive, but it's not run by kindly neighborhood people. I bought a ton of stuff so I could pay with my Visa, and presented it to the woman behind the counter, who wore a name tag. She spent ten minutes fiddling with the credit-card machine. Each time her supervisor showed her how to work it, she grunted, as if the machine were the problem. After twenty minutes, she allowed me to sign the receipt (my knees were weak, and my handwriting was shaky). When I asked for a bag to put all my stuff in (the Frozfruit bars were getting squishy), she glared at me, then tossed one my way. I wobbled to a phone booth, called my girlfriend to tell her that just because an hour had elapsed there was no reason to think I was dead, and found my way to Hunan Park. The wonton soup was good. The neighborhood, however, is now my enemy.

PETER HERBST

RX

GIFT of Life

TWO YEARS AGO, *New York* reported on doctors who were helping infertile women become pregnant through a process called in vitro fertilization, or IVF ("Last-Chance Babies," August 12, 1985). Today, doctors are reporting success with two refinements of IVF.

In the traditional IVF procedure—developed for women unable to conceive because of blocked Fallopian tubes or other internal problems—eggs are removed from a woman's ovaries with a needle guided by a laparoscope and inserted through an incision in the navel. An egg is fertilized in a laboratory dish, then implanted in the uterus. For women who have healthy Fallopian tubes but can't conceive for other reasons, doctors have developed a method called GIFT (Gamete Intrafallopian Transfer). In GIFT, eggs are removed from the ovaries with a needle and laparoscope, mixed with sperm, and immediately inserted into the woman's Fallopian tube, where—with luck—fertilization occurs, a process that seems more natural than petri-dish conception. New York City's most successful GIFT clinic, a part of the Cornell University Medical College IVF program, last month produced the city's first GIFT baby. Four more are on the way.

Berkeley, Bedford, and the first GIFT baby.

"Finally, I had a baby to show for this," says the program's director, Dr. Alan Berkeley. "It gave us a feeling of legitimacy." "We were supplying something," says scientific director Dr. J. Michael Bedford, "not just talking about it."

The second ray of hope for the infertile is an improvement of IVF itself. Instead of removing eggs through surgery, they are extracted through the vagina with a needle guided by an ultrasound process. "Retrieval with ultrasound is safer—it avoids surgery and the complications of anesthesia," says Dr. Elynne Margulis, coordinator of Columbia-Presbyterian's IVF program.

Since women usually undergo repeated procedures before fertilization takes place, the nonsurgical technique is becoming the standard.

BARBARA KEVLES

OVERHEARD

ONE PRE-TEEN BOY TO another, while leaving a theater after seeing *Fatal Attraction:*

"Now I won't *ever* have an affair."

P.B.

Photograph by Louis Psihoyos. Illustration by Isabelle Devaux.

CHOW

Zagat's Hit Parade

TRAFFIC LIST BY AGE

OVERALL	20s	30s	40s	50s	60s
Four Seasons	America	Carnegie Deli	Four Seasons	Four Seasons	Four Seasons
Carnegie Deli	Caramba!	Four Seasons	Café des Artistes	Café des Artistes	Russian Tea Room
Café des Artistes	Carnegie Deli	Caramba!	Lutèce	Russian Tea Room	Lutèce
Russian Tea Room	Cadillac Bar	Café des Artistes	La Côte Basque	Carnegie Deli	Café des Artistes
Tavern on the Green	Hard Rock Café	America	Tavern on the Green	Tavern on the Green	Carnegie Deli

TIM ZAGAT AND THE 3,500 volunteers who rate restaurants for him have produced another consumer guide to the city's *ever-growing* restaurant scene: *The 1988 Zagat New York City Restaurant Survey.* Zagat's respondents, who ate more than 600,000 meals last year at 740 restaurants, offer new insights into the best, worst, and most overrated and ignored places in town. The guide also provides the usual neighborhood indexes and capsule descriptions, with assessments of cost, food, service, and décor.

This year's Top Ten popularity list simply rearranges last year's: Lutèce (still No. 1), the Four Seasons, La Côte Basque, Le Bernardin (up from No. 10), Chanterelle (up from No. 7), Quilted Giraffe (down from No. 4), Le Cirque (down from No. 5), Arcadia, Café des Artistes, and La Grenouille (down from No. 6).

The survey's best moments come when Zagat feeds data into his computer and lets the machine find patterns. In the "Traffic List" (chart), which tallies the number of people who rated each restaurant, Zagat is able to show how New Yorkers in certain age groups tend to go to certain places (whether they rate them highly or not). The Hard Rock Cafe and the Cadillac Bar, for example, rate mentions among voters in their twenties but don't make the older patrons' lists. Moderately priced chains, such as Caramba!, don't survive the thirties. The Russian Tea Room draws more votes as respondents grow older. The Four Seasons tops the charts for those in their forties, fifties, *and* sixties. And the Carnegie Deli is the only place in the Top Ten of every Traffic age list.

This year, Zagat tries out some new categories: "Sleepers" (restaurants that got the highest ratings from the fewest respondents) and "Teflons" (high-volume places with the lowest food ratings). The top ten Teflons: Charley O's, America, Caramba!, the Cadillac Bar, the Algonquin, Tony Roma's, Bar Lui, Brasserie, the Hard Rock Cafe, and P. J. Clarke's.

And for those who think New York offers every food under the sun, Zagat is pleased to point out some omissions. The city still lacks a Singapore noodle shop, a really good Tasmanian take-out place, an Icelandic restaurant, and a Mongolian barbecue joint. DAVID BLUM

SCENES

AMATEUR HOUR

A SLIGHT FELLOW IN A leather jacket leaves his table at the Lotus Blossom restaurant and steps up to the microphone. Synthesized strings quiver on the sound system, and then, softly, under colored lights, he croons the timeless musical question "What's it all about, Al-feeeeee?" He doesn't so much sing as caress the hackneyed old number, and, as appreciative hoots rise around the room, he bows.

This entertainer does not perform for a living; in fact, he just stopped in for a beer.

Every Thursday night, the Lotus Blossom, at 319 Greenwich Street, becomes the downtown scene's only *karaoke* club—a new mecca for brave nobodies who like to sing. In Japan, Korea, and Hong Kong, *karaoke* (pronounced kara-OH-kay, it's Japanese for "empty orchestra") is a network of nightclubs that offer their patrons a microphone and a selection of backup music.

Rave on.

The feeling at Lotus Blossom is part cool, campy groove, part frat-house chaos. A woman stammers through a Madonna song, then feels better when the entire crowd joins in to help. A disco tag team does a churning spoof of Donna Summer's "Bad Girls." They thrash so hard, they almost overturn a table. Nobody minds. In fact, that's why people come.

In contrast to New York clubs where people mingle selectively, if at all, at Lotus Blossom everyone is in on the joke. It's what passes, in the late eighties, for a downtown communal experience.

"This place brings people together," says downtown D.J. Anita Sarko, who launched the club with Jimmy Lee and Haoui Montaug. "Two friends did the unheard-of here—they met people of the opposite sex that they really like." Sarko heard about *karaoke* while in Hong Kong last July, and bought the equipment. "We looked at each other," she says, "and said, 'Let's do this ourselves.' "

Singing at Lotus Blossom is a bit like ordering a meal, except instead of boiled dumplings, one gets pop anthems. The menus passed around the room list over 300 unforgettable numbers—"Do You Know the Way to San Jose?" and the entire scores of *Camelot* and *South Pacific.* Customers place their order and wait their turn to shine, after which they are awarded with some trinket—lately, it's been an inflatable fish.

EDWARD BALL

Photograph by Donal Holway. Illustration by Susan Faiola.

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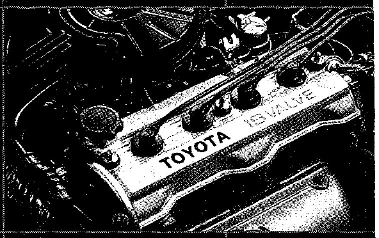

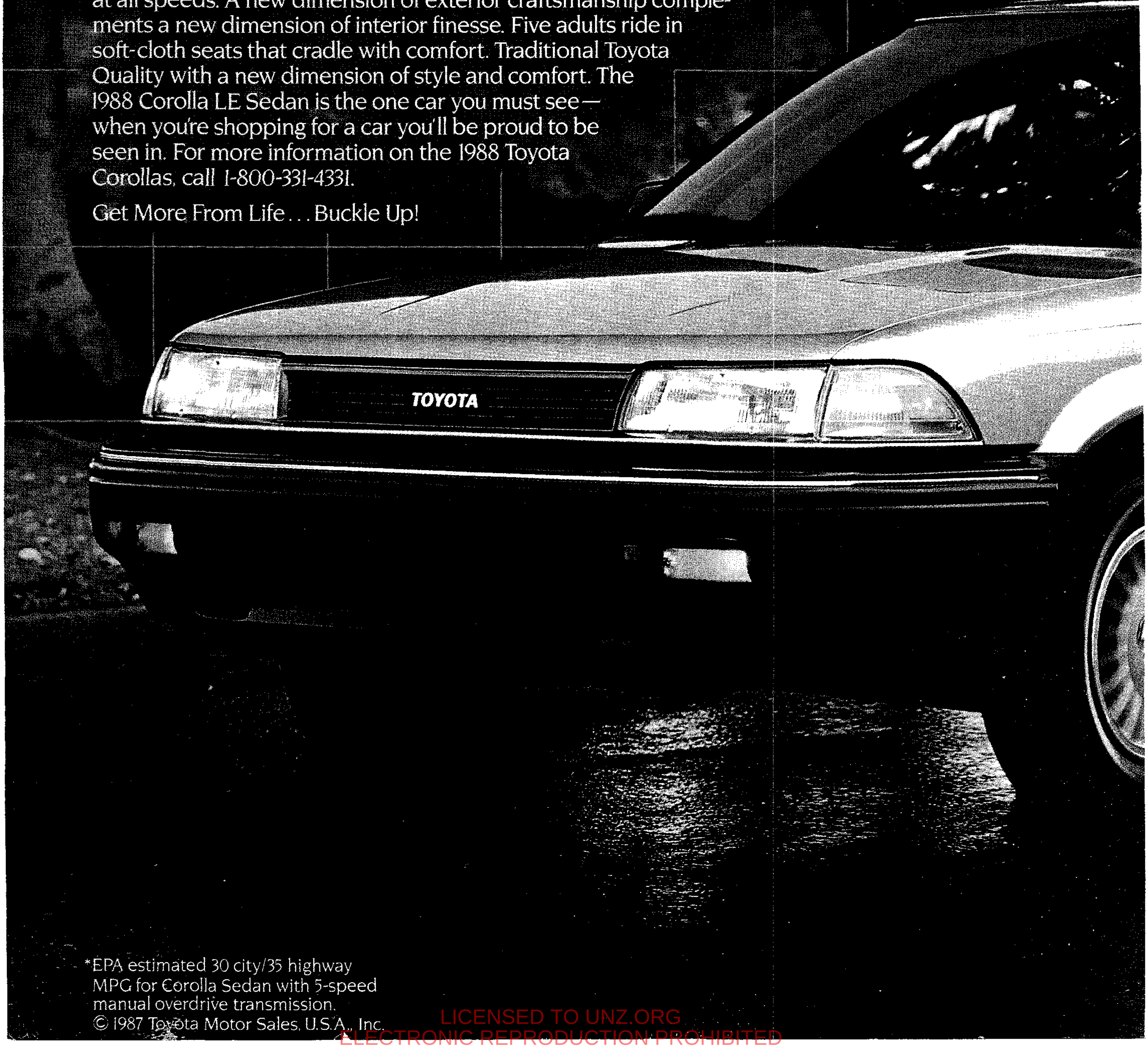

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*EPA estimated 30 city/35 highway MPG for Corolla Sedan with 5-speed manual overdrive transmission.

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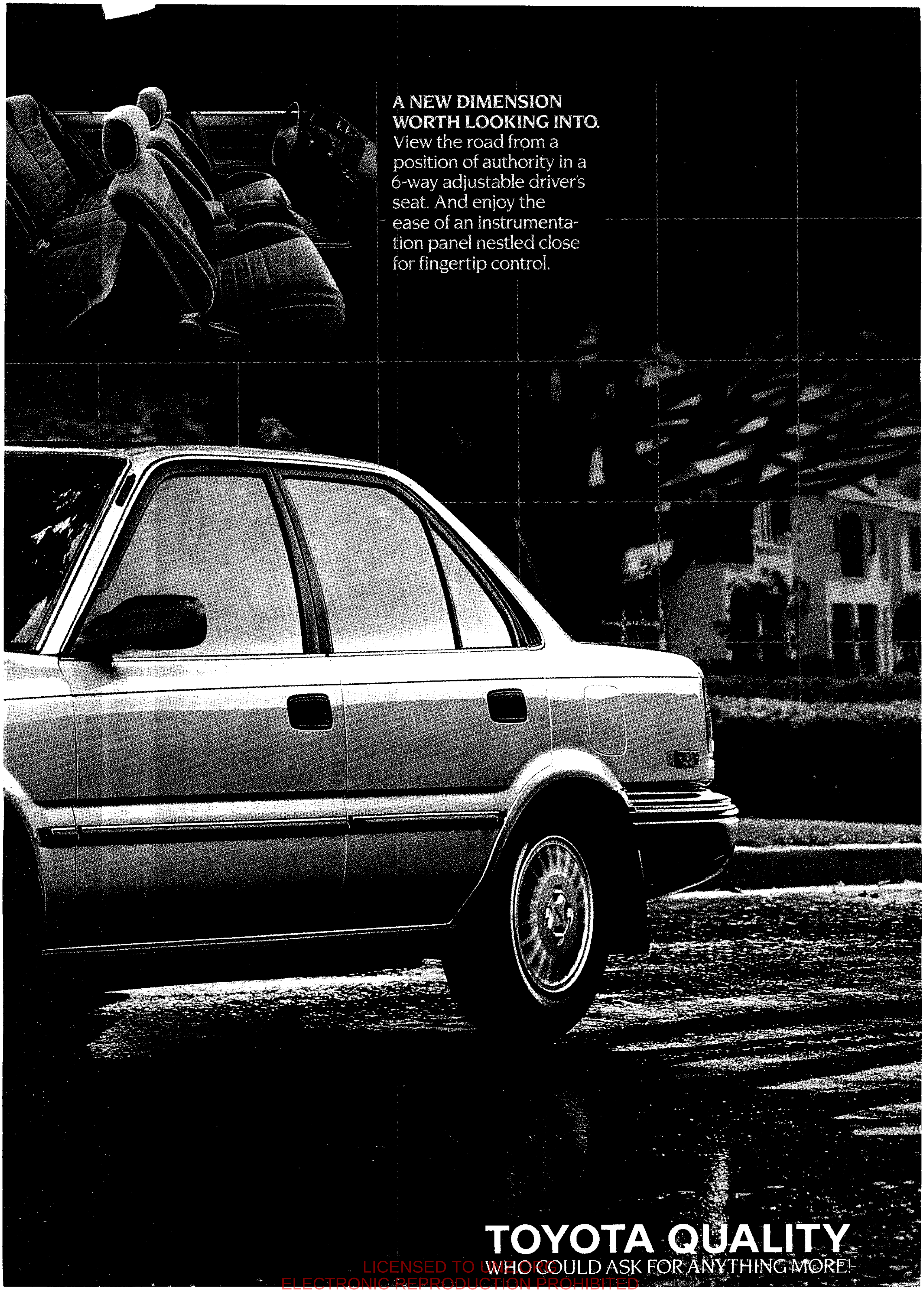

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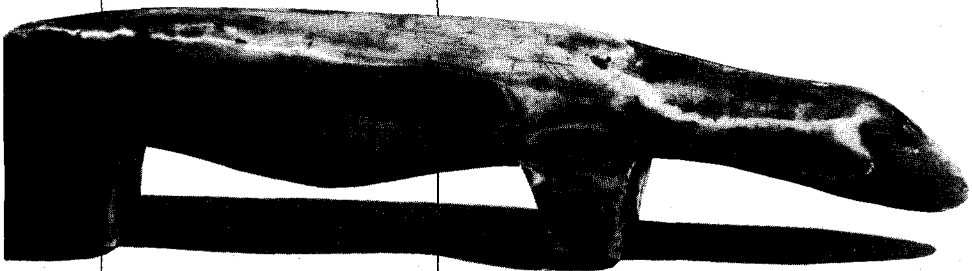
RUTH RECOMMENDS

BY RUTH GILBERT

Twenty-eight dancers and acrobats from the People's Republic of China will perform at the Joyce Theater, November 10 through 15, in the first visit here by a performing-arts group as part of the official cultural-exchange program.



'ANCIENT ESKIMO IVORIES OF THE BERING STRAIT'

See them at the American Museum of Natural History, where more than 160 objects will rest comfortably until January 3, 1988. Above, amazingly enough, is a walrus-ivory polar bear.

CHRISTMAS SPECTACULAR

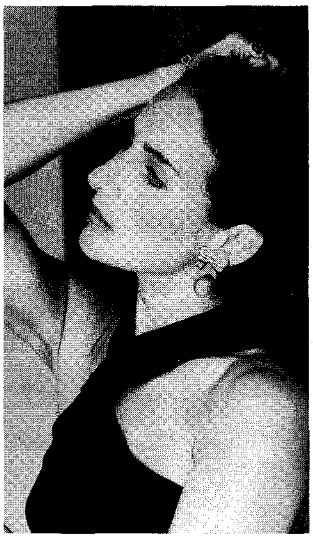
It may seem early, but Radio City Music Hall doesn't leave matters to the last minute. The show runs from November 13 through January 6, 1988. Above is a little ballerina's dream come true: dancing in "A Teddy Bear's Dream," from The Nutcracker.

BIG APPLE CIRCUS

All ages await it eagerly—it's the big event of the season—and the theme is "the mysterious East." Katja Schumann's Scheherazade (below) poses with two steeds. The dates are November 12 to January 3, 1988; the place is Damrosch Park.

ANDREA MARCOVICCI

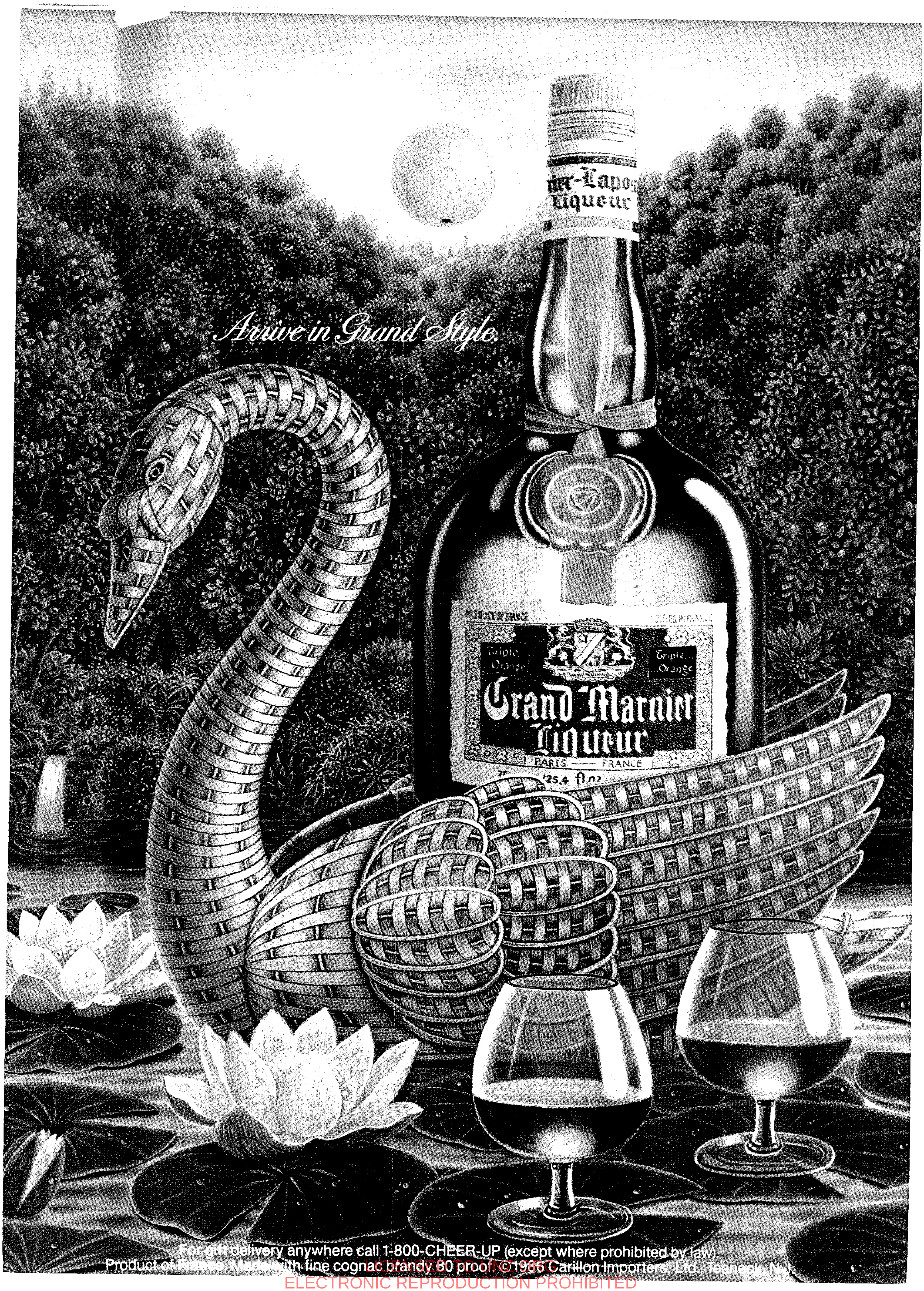
She's got a superb, torchy voice, she's beautiful, she's in an upcoming movie (Henry Jaglom's Someone to Love*), and now she's a cabaret star—at the Oak Room in the Algonquin Hotel, November 10 to 28.*



'THE RUNNING MAN'

Arnold Schwarzenegger matches strength with Gus Rethwisch in a futuristic game show in which contestants fight to the death. The film opens November 13 at Loews 34th Street, Embassy 2, and other theaters around town.

Photographs: top left, Bobby Hansson; top right, Dariel Adams.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HOW I DO MY DEALS

TRUMP ON TRUMP

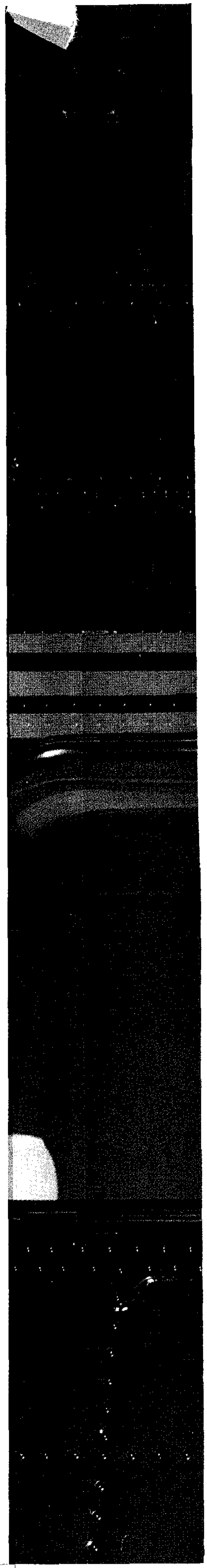
DONALD TRUMP IS ONE OF THE MOST REMARKable figures of the roaring eighties—a true creature of the age. More than a New York real-estate developer and deal-maker, Trump has become the personification of hustle and chutzpa, flogging Mayor Koch one day, raiding Holiday Inns or United Airlines the next, pronouncing on the Persian Gulf on the back page of the *Times* the day after that.

At just 41, Trump has amassed a personal fortune (of $850-million, by *Forbes*'s estimate), put up some of the gaudiest and most popular buildings in New York, made himself the biggest casino operator in the country, and is even flirting with a presidential run.

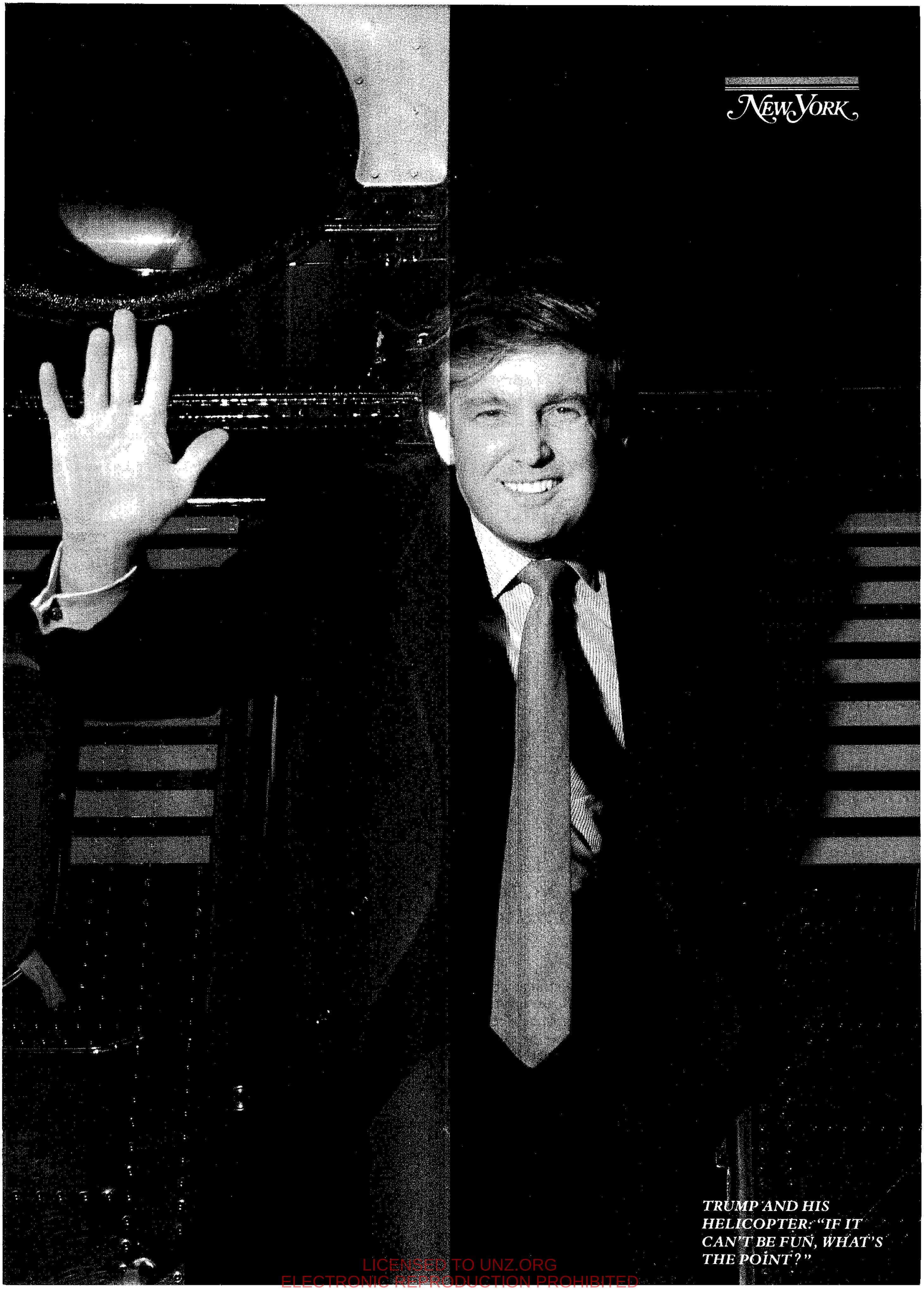
Trump may also be America's most enthusiastic conspicuous consumer. Over the past two years, he's acquired Mar-a-Lago, Marjorie Merriweather Post's 118-room mansion in Palm Beach; an $8-million French helicopter; and an $8-million used Boeing 727 complete with master bedroom, full bath, and study.

Now Trump is about to publish a book explaining how he does it. *The Art of the Deal* is Trump's story of his life and of the major deals he cut over the past decade that helped transform him from a Queens unknown into one of the most celebrated, envied, admired, and reviled figures of his time.

This excerpt from the book, written in collaboration with *New York* contributing editor Tony Schwartz, is an hour-by-hour account of a whirlwind week in Trump's life last fall—and an update on how all these prospective deals finally came out.



PHOTOGRAPH BY HARRY BENSON



TRUMP AND HIS HELICOPTER: "IF IT CAN'T BE FUN, WHAT'S THE POINT?"

TRUMP ON TRUMP

"I LIKE TO MAKE DEALS. THAT'S HOW I GET MY KICKS."

A Week in the Life

I DON'T DO IT FOR THE MONEY. I'VE GOT ENOUGH, MUCH more than I'll ever need. I do it to do it. Deals are my art form. Other people paint beautifully on canvas or write wonderful poetry. I like making deals, preferably big deals. That's how I get my kicks.

Most people are surprised by the way I work. I play it very loose. I don't carry a briefcase. I try not to schedule too many meetings. I leave my door open. You can't be imaginative or entrepreneurial if you've got too much structure. I prefer to come to work each day and just see what develops.

There is no typical week in my life. I wake up most mornings very early, around six, and spend the first hour or so of each day reading the morning newspapers. I usually arrive at my office by nine, and I get on the phone. There's rarely a day with fewer than 50 calls, and often it runs to over a hundred. In between, I have at least a dozen meetings. The majority occur on the spur of the moment, and few of them last longer than fifteen minutes. I rarely stop for lunch. I leave my office by 6:30, but I frequently make calls from home until midnight, and all weekend long.

It never stops, and I wouldn't have it any other way. I try to learn from the past, but I plan for the future by focusing exclusively on the present. That's where the fun is. And if it can't be fun, what's the point?

HELPING TO BURN ANNABEL HILL'S MORTGAGE AT TRUMP TOWER.

MONDAY

9 A.M. MY FIRST CALL IS TO ALAN "ACE" GREENBERG, ON THE trading floor of Bear, Stearns, a major Wall Street investment-banking firm. Alan is the CEO of Bear, Stearns, he's been my investment banker for the past five years, and he's the best there is. Two weeks ago, we began buying stock in Holiday Inns. It was selling in the 50s. As of this morning, Alan tells me, I own just over one million shares, or slightly more than 4 percent of the company. The stock closed Friday at $65 a share—mostly, Alan says, because word is out on the Street that I've been a big buyer, and there's speculation I am planning a run at the company. The truth is, I'm keeping my options open. I may ultimately go for control of Holiday, which I think is somewhat undervalued. At the current stock price, I could get control for less than $2 billion. Holiday's four casino-hotels could be worth nearly that much—and the company owns another 358,000 hotel rooms besides.

A second option, if the stock price goes high enough, is to sell my stake and take a very nice profit. If I did that today, I'd already be up about $7 million. The third possibility is that Holiday may offer to buy back my shares, at a premium, simply to get rid of me. If the premium is big enough, I'll sell.

In any case, I enjoy seeing the lengths to which bad managements go to preserve what they call their independence—which really just means their jobs.

9:30 A.M. ABRAHAM HIRSCHFELD calls me, looking for advice. Abe is a successful real-estate developer, but he wants to be a politician. Unfortunately for Abe, he's a far better developer than politician.

This summer, Abe tried to run for lieutenant governor against Governor Cuomo's handpicked candidate, Stan Lundine. Cuomo led a court fight to get Hirschfeld off the ballot on technical grounds, and sure enough, halfway into the campaign, the court ruled Hirschfeld out. Abe knows I'm friendly with the governor, and he wants my advice now on whether he should endorse Cuomo or switch parties and endorse Cuomo's opponent. I tell him it's a no-contest question—stick with a winner and a good guy at that.

We set a meeting for Thursday.

10 A.M. I CALL DON IMUS TO thank him. Imus has one of the most successful radio shows in the United States—on WNBC —and he's been helping to raise money for the Annabel Hill fund. I'm amazed at how this has snowballed into such a media event. It began last week when I saw a national news report by Tom Brokaw about this adorable little lady from Georgia, Mrs. Hill, who was trying to save her farm from being foreclosed. Her 67-year-old husband had committed suicide a few months earlier, hoping his life insurance would save the farm, which had been in the family for generations. But the insurance proceeds weren't nearly enough. It was a very sad situation, and I was moved. Here were people who'd worked very hard and honestly all their lives only to see it all crumble before them. To me, it just seemed wrong.

Through NBC, I was put in touch with a wonderful guy from Georgia named Frank Argenbright, who'd become very involved in trying to help Mrs. Hill. Frank directed me to the

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From the forthcoming book Trump: The Art of the Deal, *by Donald Trump, with Tony Schwartz.* © *1987 by Donald Trump. To be published by Random House, Inc.*

Photograph: A.P./Wide World.

ank that held Mrs. Hill's mortgage. The next morning, I alled and got some vice-president on the line. I explained that was a businessman from New York, and that I was interested n helping Mrs. Hill. He told me he was sorry, but that it was oo late. They were going to auction off the farm, he said, and nothing or no one is going to stop it."

That really got me going. I said to the guy, "You listen to me. you do foreclose, I'll bring a lawsuit for murder against you nd your bank, on the grounds that you harassed Mrs. Hill's usband to his death." All of a sudden, the bank officer sounded very nervous and said he'd get right back to me.

Sometimes it pays to be a little wild. An hour later, I got a all back from the banker, and he said, "Don't worry, we're oing to work it out, Mr. Trump." Mrs. Hill and Frank Argenright told the media, and the next thing I knew, it was the lead tory on the network news.

By the end of the week, we'd raised $40,000. Imus alone aised almost $20,000 by appealing to his listeners. We've cheduled a mortgage-burning ceremony for Christmas Eve in he atrium of Trump Tower. By then, I'm confident, we'll have aised all the money. I've promsed Mrs. Hill that if we haven't, 'll make up any difference.

I tell Imus he's the greatest, nd I invite him to be my guest ne day next week at the tennis natches at the U.S. Open.

1:15 A.M. HARRY USHER, THE ommissioner of the United tates Football League, calls. ast month, the jury in the antirust suit we brought against the National Football League ruled hat the NFL was a monopoly, ut awarded us only token damages of $1. I've already let the better players on my team, the New ersey Generals, sign with the NFL. But the ruling was ridiculous.

We argue about the approach we should take. I want to be more aggressive. "What worries me," I ay to Harry, "is that no one is pushing hard enough on an appeal."

Noon. GERRY SCHOENFELD, HEAD of the Shubert Organization, the biggest Broadway theater owner, calls to recommend a woman for a job as an office administrator. He tells me the woman specifically wants to work for Donald Trump, and I say she's crazy but 'll be happy to see her. We talk a little about the theater business, and I tell Gerry I'm about to take my kids to see *Cats,* one of his shows, for a second time. He asks if I'm getting my tickets through his office. I tell him that I don't like to do that sort of thing. "Don't be silly," he says. "We have a woman here whose job it is to handle tickets for our friends. Here's her number. Don't hesitate to call."

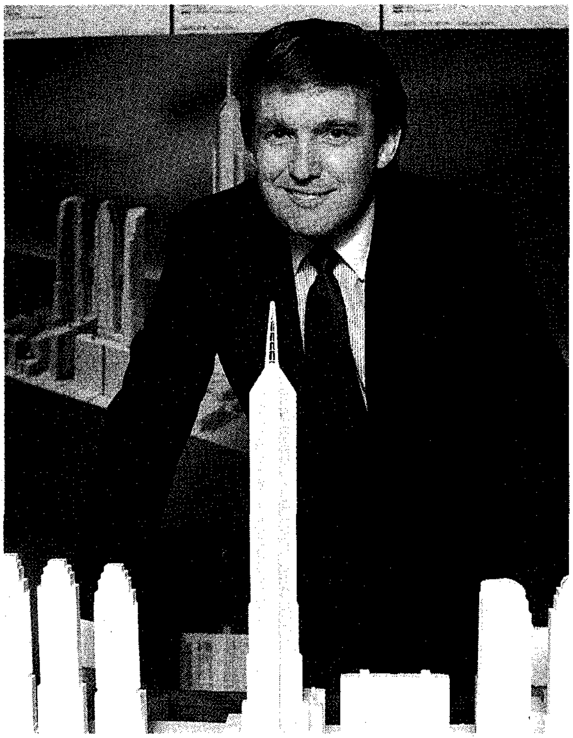
It's a nice gesture from a very nice guy.

1:15 P.M. ANTHONY GLIEDMAN STOPS BY TO DISCUSS THE Wollman Rink project. Gliedman was housing commissioner under Ed Koch. At the time, we fought a lot, and even though I ended up beating him in court, I always thought he was bright. don't hold it against people that they have opposed me. I'm ust looking to hire the best talent, wherever I can find it.

Tony has been helping to coordinate the rebuilding of the Wollman skating rink in Central Park, a project the city failed at so miserably for seven years. In June, I offered to do the job myself. Now we're ahead of schedule, and Tony tells me that he's set up a press conference for Thursday to celebrate the last important step in construction: pouring the concrete.

It doesn't sound like much of a news event to me, and I ask him if anyone is likely to show up. He says at least a dozen news organizations have R.S.V.P.'d yes. So much for my news judgment.

2 P.M. I GET DEPOSED IN A LAWSUIT WE'VE BROUGHT against a contractor on Trump Tower. Halfway into the job, we had to fire the company for total incompetence, and we're suing for damages. I hate lawsuits and depositions, but the fact is that if you're right, you've got to take a stand or people will walk all over you. In any case, there's no way I could avoid depositions, even if I never brought a lawsuit myself. Nowadays, if your name is Donald Trump, everyone in the world seems to want to sue you.



A MODEST PROPOSAL FOR THE WEST SIDE YARDS SITE.

3 P.M. I ASK NORMA FOERDERER, my executive assistant and the person who keeps my life organized, to bring me lunch: a can of tomato juice. I rarely go out, because mostly it's a waste of time.

3:15 P.M. I PUT IN A CALL TO SIR Charles Goldstein; he's out, and I leave a message. He's a successful real-estate lawyer, but not one of my favorites.

I'm pretty sure Charlie Goldstein is from the Bronx, but he's a very pompous guy and has a tendency to act like royalty, so I call him Sir Charles. Over the weekend, I heard that Lee Iacocca had hired Sir Charles to represent him on a deal in Palm Beach where Lee and I intend to be partners. Lee had no way of knowing about my experience with Sir Charles. A while back, I was in the middle of making a deal with a guy who needed a lawyer, and I recommended Sir Charles. The next thing I knew, Sir Charles was recommending to his client that he not make the deal with me. I couldn't believe it!

This deal is to buy two condominium towers in the Palm Beach area. I own a house in Palm Beach—a spectacular place called Mar-a-Lago—and one day last winter, when I was down for the weekend, I went out to have lunch with some friends. On the way, a pair of beautiful gleaming white towers caught my eye. I made a couple of calls. It turned out they'd been built for about $120 million and a major New York bank had just foreclosed on the developers. The next thing I knew, I was making a deal to buy the project for $40 million.

A mutual friend, William Fugazy, first mentioned that Lee and I should do a real-estate deal together. I think Lee is an extraordinary businessman who has done wonders in turning Chrysler around, and I also like him a great deal. So one thing led to another and we began talking about the towers. I'm not certain Lee is absolutely sure yet that he wants to go forward. If that's the case, it occurs to me, he's done the perfect thing by

hotograph by Bernard Gotfryd/Woodfin Camp.

hiring a lawyer I don't like. And that's precisely what I intend to tell Sir Charles when he calls me back.

3:30 P.M. I CALL MY SISTER MARYANNE BARRY TO DISCUSS A recent decision in a lawsuit we are contesting in Atlantic City. Maryanne is a federal court judge in New Jersey, and her husband, John, is a talented lawyer I have used on many occasions.

"Can you believe they ruled against us?" I ask her. Maryanne is very smart, she obviously knows a lot more about the law than I do, and she's as surprised as I am. I tell her that I've arranged to have all the materials from the case sent to John immediately, because I want him to handle the appeal.

4 P.M. I GO TO OUR CONFERENCE ROOM TO LOOK AT SLIDES OF potential Christmas decorations for the atrium in Trump Tower. The spectacular six-story marble atrium has become one of the leading tourist attractions in New York City. More than 100,000 people a week come from all over the world to see it and shop in it, and it's now a symbol of the Trump Organization. That's why I still get involved in details like what Christmas decorations we should use.

I don't like most of what I'm shown. Finally, I see a huge and magnificent gold wreath for the entrance to the building and decide we should use just that. Sometimes—not often, but sometimes—less is more.

WITH GEORGE STEINBRENNER AND LEE IACOCCA AT IACOCCA'S WEDDING RECEPTION.

Photograph by Harry Benson.

4:30 P.M. NICHOLAS RIBIS, A NEW JERSEY LAWYER WHO HANdled the licensing of both my Atlantic City casinos, calls to say he's about to leave for Sydney, Australia, to pursue a deal I'm considering. He tells me it's a 24-hour flight, and I tell him I'm very glad he's going instead of me.

The deal, however, may be worth the trip. The government of New South Wales is in the midst of choosing a company to build and operate what it envisions as the world's largest casino. We're a front-runner for the job, and Nick is going over to meet with the key government people. He tells me he'll call from Australia as soon as he has any news.

5:15 P.M. I CALL HENRY KANEGSBERG, THE NBC EXECUTIVE IN charge of choosing a new site for the network's headquarters. We've been courting NBC for more than a year, trying to ge it to move to our West Side yards site—78 acres that bought a year ago along the Hudson River and on which I've announced plans to build the world's tallest building.

I know Henry has just been shown our latest plans for the site, and I'm following up. I mention that Bloomingdale's is dying to become the anchor store in our shopping center which will give it real prestige. I also tell him the city seems very excited about our latest plans. Then I say we expect to get our preliminary approvals in the next several months.

Kanegsberg seems enthusiastic. Before I get off, I also put in a plug for NBC's locating its offices in the world's tallest building. "Think about it," I say. "It's the ultimate symbol."

5:45 P.M. MY NINE-YEAR-OLD SON, DONNY, CALLS TO ASK WHEN I'll be home. I always take calls from my kids, no matter what I'm doing. I have two others—Ivanka, six, and Eric, three—and as they get older, being a father gets easier. I adore them all, but I've never been great at playing with toy trucks and dolls. Now, though, Donny is beginning to get interested in buildings and real estate and sports, and that's great.

I tell Donny I'll be home as soon as I can, but he insists on a time. Perhaps he's got my genes: The kid won't take no for an answer.

6:30 P.M. AFTER SEVERAL MORE calls, I leave the office and take the elevator upstairs to my apartment in the residential part of Trump Tower. Of course, I have a tendency to make a few more calls when I get home.

TUESDAY

9 A.M. I CALL IVAN BOESKY. Boesky is an arbitrageur, but he and his wife are also the majority owners of the Beverly Hills Hotel, and I've just read that he has decided to sell it. I have no idea when I call that just two months from now, Boesky will agree to plead guilty to insider trading, and that the reason he's eager to sell the hotel is he needs to raise cash fast.

My idea is to hire Steve Rubell and Ian Schrager, the creators of Studio 54 and the Palladium, to run the Beverly Hills Hotel for me. Steve's an incredible promoter, and he'd make the hotel hot as hell again. I get Boesky and tell him I'm very interested. He tells me Morgan Stanley is handling the deal and I will get a call from its people shortly.

I like Los Angeles. I spent a lot of weekends there during the seventies, and I always stayed at the Beverly Hills. But I won't let my personal preferences affect my business judgment. Much as I like the hotel, I'm interested in it only if I can get a much better price than they're now asking.

9:30 A.M. ALAN GREENBERG CALLS. WE'VE BOUGHT ANOTHER 100,000 shares of Holiday, and the stock is up another point and a half. Trading is very active. I tell Alan I've heard that the top guys at Holiday are in a panic and that they're holding emergency meetings to discuss how to react to me. Alan says that he thinks Holiday will enact some kind of "poison pill" as a way of fending off any attempts I make at a hostile takeover.

"I'M NOT BIG ON PARTIES—I CAN'T STAND SMALL TALK."

Our call lasts less than two minutes. That's one thing I love about Alan: He never wastes time.

10 A.M. I MEET WITH THE CONTRACTORS IN CHARGE OF BUILDing my 2,700-space parking garage and transportation center across the street from Trump Plaza in Atlantic City. It's a $30-million job, and they're here to give me a progress report. They tell me we're on schedule and under budget.

The garage will be ready in time for Memorial Day, 1987—the biggest weekend of the year in Atlantic City—and it's going to increase our business enormously. Right now, we are doing well with virtually no parking. The new lot is located at the end of the main road leading to the Boardwalk, and it's connected by a walkway to our casino. Anyone who parks in the garage funnels directly into our facility.

11 A.M. I MEET WITH A TOP NEW YORK BANKER AT MY OFFICE. He's come to try to solicit business, and we have a general talk about deals I'm considering. It's funny what's happened: Bankers now come to me, to ask if I might be interested in borrowing their money. They know a safe bet.

12:15 P.M. NORMA COMES IN AND TELLS ME THAT WE HAVE TO switch the Wollman Rink press conference from Thursday to Wednesday. Henry Stern, the New York City parks commissioner, has a conflict: On Thursday, he is also scheduled to dedicate a new Central Park playground on the Upper West Side, underwritten by Diana Ross.

The problem is that there's no way we can move our concrete-pouring, which was why we called the press conference in the first place. But what the hell? I'll wing it and things will work out. I'm reluctant to give Henry a hard time. Last week, my security force refused to let him into Wollman without my written permission. This was taking good security a step too far. As you can imagine, Henry wasn't thrilled.

12:45 P.M. JACK MITNICK, MY ACCOUNTANT, CALLS TO DISCUSS the tax implications of a deal we're doing. I ask him how bad he thinks the new federal tax law is going to be for real estate, since it eliminates a lot of current real-estate write-offs.

Mitnick tells me he thinks the law is an overall plus for me, since much of my cash flow comes from casinos and condominiums and the top tax rate on earned income is being dropped from 50 to 32 percent. However, I still believe the law will be a disaster for the country, since it eliminates the incentives to invest and build—particularly in secondary locations, where no building will occur unless there are incentives.

1:30 P.M. I TELL NORMA TO CALL JOHN DANFORTH, THE REPUBlican senator from Missouri. I don't know Danforth personally, but he's one of the few senators who fought hard against the new tax bill. It's probably too late, but I just want to congratulate him on having the courage of his convictions, even though it might cost him politically.

Danforth isn't in, but his secretary says he'll call back.

1:45 P.M. NORMA SEES AN OPENING BETWEEN CALLS, AND SHE comes in to ask me about several invitations. Dave Winfield has asked me to be the chairman of a dinner to benefit his foundation, which fights drug abuse. I'm already the chairman of two dinners this month, one for United Cerebral Palsy and the other for the Police Athletic League.

I don't kid myself about why I'm asked to speak at or be the chairman of so many events. It's not because I'm such a great guy. The reason is that the people who run charities know that I've got wealthy friends and can get them to buy tables. I understand the game, and while I don't like to play it, there is no graceful way out. However, I've already hit up my friends twice this month—and there are only so many times you can ask people to donate $10,000 for a table. I tell Norma to turn Winfield down, with regrets.

The other invitation is from the Young Presidents' Organization, asking me to speak at a dinner. YPO admits businessmen under 40 who are chief executives of their companies. I turned 40 two months ago, so in their eyes, I guess I now qualify as an elder statesman.

Norma also asks me about a half-dozen party invitations. I say yes to two. One is being given by Alice Mason, the real-estate broker who has managed to turn herself into a major socialite by getting the hottest people to come to her parties. The other is a reception for two wonderful people, Barbara Walters of ABC and Merv Adelson, the head of Lorimar Telepictures, who were married a few months ago in California.

Frankly, I'm not too big on parties, because I can't stand small talk. Unfortunately, they're part of doing business, so I find myself going to more than I'd like—and then trying hard to leave early. A few, fortunately, I enjoy. But more often, I will accept an invitation many months in advance, thinking the date is so far off that it will never arrive. When it does, I get mad at myself for having accepted in the first place. By then, it's usually too late to pull out.

2 P.M. I GET AN IDEA AND CALL ALAN GREENBERG AGAIN. MY idea is based on the fact that if I make a takeover move against Holiday, I have to get licensed as a casino operator in Nevada, where Holiday owns two casinos.

"What do you think," I ask him, "about just selling our Holiday shares right now, taking a profit, and then rethinking a takeover bid after I get licensed?"

Alan argues for holding tight with what we've got. I say okay, for now. I like to keep as many options open as I can.

2:15 P.M. JOHN DANFORTH CALLS BACK. WE HAVE A NICE TALK, and I tell him to keep up the good work.

2:30 P.M. I RETURN A CALL FROM ONE OF THE OWNERS OF THE Dunes Hotel in Las Vegas. They also own perhaps the best undeveloped site on the Vegas strip. For the right price, I'd consider buying it.

I like the casino business. I like the scale, which is huge, I like the glamour, and, most of all, I like the cash flow. If you know what you are doing and you run your operation reasonably well, you can make a very nice profit. If you run it very well, you can make a ton of money.

2:45 P.M. MY BROTHER ROBERT AND HARVEY FREEMAN, BOTH executive vice-presidents in my company, stop by to report on a meeting they've had with Con Edison and executives from NBC about the West Side yards project. Con Ed has a smokestack on the southern end of the site, and the meeting was to discuss whether the fumes from the stack would dissipate as

"I KID IVANA THAT SHE WORKS HARDER THAN I DO."

effectively if a large building goes up adjacent to it.

Robert, who is two years younger than I am, is soft-spoken and easygoing, but he's very talented and effective. I think it must be hard to have me for a brother, but he's never said anything about it and we're very close. He is definitely the only guy in my life whom I ever call "honey."

Robert gets along with almost everyone, which is great for me, since I sometimes have to be the bad guy. Harvey is a different type: no-nonsense, not too big on laughs, but he's got an absolutely brilliant analytical mind.

The Con Ed people, I'm happy to hear, told the NBC executives that there is no reason to believe that the presence of the NBC building will affect the smokestack. Unfortunately, Con Ed won't be the last word. Before we can get our approvals, we'll have to get an environmental-impact statement.

3:15 P.M. I CALL HERBERT STURZ OF THE CITY PLANNING COMMISSION, which will be the first city agency to approve or disapprove our latest plan for the West Side yards. Sturz and his people are scheduled to have a preliminary look on Friday.

He isn't in, so I leave a message with his secretary. I just say I'm looking forward to seeing him Friday morning.

3:20 P.M. GERALD SCHRAGER CALLS. JERRY'S A TOP LAWYER AT Dreyer and Traub, one of the best real-estate firms in the country, and he's handled nearly every one of my major deals since I bought the Commodore Hotel, back in 1975. Jerry is more than a lawyer. He's an absolute business machine, and he can see through to the essence of a deal as fast as anyone I know.

We talk about the Holiday Inns situation and several other deals that are in various stages. We cover a half-dozen subjects in less than ten minutes.

3:30 P.M. MY WIFE, IVANA, STOPS IN TO SAY GOOD-BYE. SHE'S ON her way to Atlantic City, by helicopter. I like to kid her that she works harder than I do. Last year, when I bought my second casino, from the Hilton Hotels Corporation, and renamed it Trump's Castle, I decided to put Ivana in charge. She's incredibly good at anything she's ever done, a natural manager.

Ivana grew up in Czechoslovakia, an only child. Her father was an electrical engineer and an athlete, and he started Ivana skiing very early. By six, she was winning medals, and in 1972, she was an alternate on the Czechoslovakian ski team at the Sapporo Winter Olympics. A year later, after graduating from Charles University in Prague, she moved to Montreal and very quickly became one of the top models in Canada.

We met at the Montreal Summer Olympic Games in July 1976. I'd dated a lot of different women by then, but I'd never gotten seriously involved with any of them. Ivana wasn't someone you dated casually. Ten months later, in April 1977, we were married. Almost immediately, I gave her responsibility for the interior decorating on the projects I had under way. She did a great job.

Ivana may be the most organized person I know. In addition to raising three children, she runs our three homes—the apartment in Trump Tower, Mar-a-Lago, and our home in Greenwich, Connecticut—and now she also manages Trump's Castle, which has approximately 4,000 employees.

The Castle is doing great, but I still give Ivana a hard time about the fact that it's not yet No. 1. I tell her she's got the biggest facility in town, so by all rights it should be the most profitable. Ivana is almost as competitive as I am, and she insists she's at a disadvantage with the Castle. She says she needs more suites. She isn't concerned that building the suites will cost $40 million. All she knows is that not having them is hurting her business and making it tougher for her to be No. 1. I'll say this much: I wouldn't bet against her.

3:45 P.M. A MARKETING EXECUTIVE AT THE CADILLAC MOTOR Car Division of General Motors is on the phone. He's calling at the suggestion of his boss, John Grettenberger, whom I know from Palm Beach. Cadillac is interested in cooperating in the production of a new super-stretch limousine that would be named the Trump Golden Series. I like the idea. We set a date to sit down and talk in two weeks.

4 P.M. DANIEL LEE, A CASINO ANALYST FOR DREXEL BURNHAM Lambert, stops by with several of his colleagues to discuss being my investment banker on a deal to purchase a hotel company.

Michael Milken, the guy who invented junk-bond financing at Drexel, has called me regularly for the last several years to try to get me to bring my business to Drexel. I have no idea that Drexel is about to get enmeshed in the insider-trading scandal that will soon rock Wall Street. In any case, I think Mike's a brilliant guy. However, Alan Greenberg is exceptional himself, and I'm loyal to people who've done good work for me.

I hear out Lee and his guys on their deal, but in truth, it doesn't excite me much. We leave it that I'll get back to them.

5 P.M. LARRY CSONKA, FORMER RUNNING BACK FOR THE MIAMI Dolphins, calls. He has an idea for keeping the USFL alive. He wants to merge it with the Canadian Football League. Larry's both a bright and a nice guy, but he doesn't convince me. If the USFL couldn't get off the ground with players like Herschel Walker and Jim Kelly, how is Canadian football, with a lot of players nobody has heard of, going to help? We've got to win in the courts first, to break up the NFL monopoly.

5:30 P.M. I CALL CALVIN KLEIN TO CONGRATULATE HIM. BACK when Trump Tower opened, Klein took a full floor of offices for his new perfume line, Obsession. It did so well that within a year, he expanded to a second floor. Now he's doing better than ever, and so he's taking over a third floor.

I have a lot of admiration for Calvin, and I tell him so. He's a very talented designer, but he's also a very good salesman and businessman—and it's the combination of those qualities that makes him so successful.

6 P.M. I DRAFT A LETTER TO PAUL GOLDBERGER, ARCHITECTURE critic of the New York *Times*. A week ago, in a Sunday column, Goldberger gave a great review to the design of Battery Park City. He also called it a "stunning contrast" to what he claimed we're doing with the Television City project. In other words, he killed us. There's just one catch: We're in the middle of designing our project with new architects and concepts, and nobody—including Goldberger—has seen our new plan. He was knocking a design he hadn't even looked at yet.

"Dear Paul," I write. "Your recent article is an obvious 'setup' in preparation for the negative review you intend to do on Television City—no matter how great it is. Just think, if you are negative enough (which I am sure you will be), you might even help convince NBC to move to New Jersey."

My people tell me I shouldn't write letters like this to critics. The way I see it, critics get to say what they want to about my work, so why shouldn't I be able to say what I want to about theirs?

WEDNESDAY

9 A.M. I GO WITH IVANA TO LOOK AT A PRIVATE SCHOOL FOR MY daughter. If you had told me five years ago that I'd be spending mornings looking at kindergarten classrooms, I would have laughed.

11 A.M. I HAVE A PRESS CONFERENCE FOR THE WOLLMAN skating rink. When I get there, I'm amazed. There are at least twenty reporters and photographers milling around.

SHOVELING CONCRETE AT THE WOLLMAN SKATING RINK, WHICH THE CITY HAD BEEN UNABLE TO REBUILD.

Henry Stern goes to the microphone first, and he is very complimentary to me. He says that if the city had tried to undertake the current renovation by itself, "we would now be awaiting Board of Estimate approval for what Donald Trump has already done." When it's my turn, I explain that we've laid 22 miles of pipes, that they've all been thoroughly tested and there are no leaks, that the project is ahead of schedule by at least a month and under budget by about $400,000. I also announce that we've set a grand opening for November 13—and that we have a show planned for that day that will include most of the world's great skaters.

After I finish, the reporters ask a million questions. Finally, Henry and I step down into the rink. If we can't have a real concrete-pouring, at least we'll have a ceremonial one. A couple of workmen pull over a wheelbarrow full of wet concrete and point it down toward us. Henry and I shovel some concrete onto the pipes while the photographers click away.

As many times as I've done these things, I have to say I still find them a little ridiculous. Think of it: a couple of guys in pinstripe suits shoveling wet concrete. But I like to be accommodating. As long as they want to shoot, I'll shovel.

12:45 P.M. THE MINUTE I GET BACK TO MY OFFICE, I START returning calls. I want to get as much done as I can now, because I have to leave early for Trenton, to attend a retirement dinner for a member of the New Jersey Casino Control Commission.

The first person I call back is Arthur Barron, the president of Gulf & Western's Entertainment Group, which includes Paramount Pictures. Martin Davis, the chairman of G&W, has been my friend for a long time, and Barron apparently called in response to a letter I wrote to Marty two weeks ago. In the letter, I explained to Marty that I'd recently purchased a fantastic East Side site and was in the midst of designing a building with eight motion-picture theaters at its base, and I wondered if he might be interested in making a deal for them.

"As you are aware," I wrote, "there is no one I would rather do business with than Marty Davis."

That happens to be true, for Martin Davis is a truly talented man, but there are also a dozen other companies that would kill to have eight theaters in a top location. If I can't make a deal I like with Marty, I've got a lot of other options.

As I anticipated, when I get Art Barron on the phone, he wants to set up a meeting to discuss the theaters. We make a date for the following week.

1:30 P.M. I RETURN A CALL FROM Arthur Sonnenblick, one of the city's leading brokers. Three weeks ago, Arthur called to say he had some foreign clients who were interested in buying the West Side yards. He wouldn't tell me their names, but he said they were serious people, and they were prepared to make me a very substantial offer for the site—far more than the $100-million I paid a year ago.

I didn't get too excited. On the contrary: I said to Arthur, "The bid sounds low. If you can get them higher, I might be interested." Now Arthur's calling to give me a status report.

The truth is, I really don't want to sell the yards. To me, those acres overlooking the Hudson River are the best undeveloped real-estate site in the world. On the other hand, I don't want to rule out anything. Arthur tells me his clients are still interested, that they may come up a little, but he doubts they'll go much higher. "Keep pushing," I tell him.

2 P.M. THE CONTRACTOR WHO'S BUILDING MY POOL AT MAR-A-Lago is on the phone. I'm busy, but I take the call anyway. We're going to great lengths to build a pool in keeping with the original design of the house, and I want to make sure every detail is right.

Buying Mar-a-Lago was a great deal even though I bought it to live in, not as a real-estate investment. Mar-a-Lago was built in the early 1920s by Marjorie Merriweather Post, the heiress to the Post cereal fortune and, at the time, Mrs. Edward F. Hutton. Set on twenty acres that face both the Atlantic Ocean and Lake Worth, the house took four years to build and has

Photograph: A.P./Wide World.

118 rooms. Three boatloads of Dorian stone were brought from Italy for the exterior walls, and 36,000 Spanish tiles dating back to the fifteenth century were used on the exterior and the interior.

When Mrs. Post died, she gave the house to the federal government for use as a presidential retreat. The government eventually gave the house back to the Post Foundation, and the foundation put it up for sale at an asking price of $25 million. I first looked at Mar-a-Lago while vacationing in Palm Beach in 1982. Almost immediately, I put in a bid of $15 million, and it was promptly rejected. Over the next few years, the foundation signed contracts with several other buyers at higher prices than I'd offered, only to have them fall through before closing. Each time that happened, I put in another bid, but always at a lower sum than before.

Finally, in late 1985, I put in a cash offer of $5 million, plus $3-million for the furnishings in the house. Apparently, the foundation was tired of broken deals. It accepted my offer, and we closed one month later. The day the deal was announced, the Palm Beach *Daily News* ran a huge front-page story with the headline MAR-A-LAGO'S BARGAIN PRICE ROCKS COMMUNITY.

Since then, several far more modest estates on property a fraction of Mar-a-Lago's size have sold for prices in excess of $8-million. I've been told that the furnishings in Mar-a-Lago alone are worth more than I paid for the house. It just goes to show that it pays to move quickly and decisively when the time is right. Upkeep of Mar-a-Lago, of course, isn't cheap. For what it costs each year, you could buy a beautiful home almost anywhere else in America.

All of which is a long way of explaining why I take this call from the pool contractor. He has a small question about the matching of the Dorian stone we're using for the decking. The call takes two minutes, but it will probably save two days of work—and ensure that the job doesn't have to be ripped out and done over later.

2:30 P.M. A PROMINENT BUSINESSMAN WHO does a lot of business with the Soviet Union calls to keep me posted on a construction project I'm interested in undertaking in Moscow. The idea got off the ground after I sat next to the Soviet ambassador, Yuri Dubinin, at a luncheon held by Leonard Lauder, a great businessman who is the son of Estée Lauder. Dubinin's daughter, it turned out, had read about Trump Tower and knew all about it. One thing led to another, and now I'm talking about building a large luxury hotel, across the street from the Kremlin, in partnership with the Soviet government. They have asked me to go to Moscow in July.

3 P.M. ROBERT STOPS IN, AND WE TALK ABOUT SEVERAL ISSUES relating to the West Side yards.

3:30 P.M. A FRIEND FROM TEXAS CALLS TO TELL ME ABOUT A deal he's got working. He happens to be a very charming guy—wonderful-looking, wonderfully dressed, with one of those great Texas drawls that make you feel very comfortable. He calls me Donny, a name that I hate but which *he* says in a way that somehow makes it okay.

Two years ago, this same friend called me about another deal. He was trying to put together a group of wealthy people to take over a small oil company. "Donny," he said, "I want you to invest 50 million. This is a no-lose proposition. You'll double or triple your money in a matter of months." He gave me all the details, and it sounded very good. I was all set to go forward. The papers were being drawn up, and then one morning I woke up and it just didn't feel right.

I called my friend back and I said, "Listen, there's something about this that bothers me. Maybe it's that oil is underground and I can't see it, or maybe it's that there's nothing creative about it. In any case, I just don't want to go in." And he said, "Okay, Donny, it's up to you, but you're missing a great opportunity." The rest is history, of course. Oil went completely to hell several months later, the company his group bought went bankrupt, and his investors lost every dime they put up.

That experience taught me a few things. One is to listen to your gut, no matter how good something sounds on paper. The second is that you're generally better off sticking with what you know. And the third is that sometimes your best investments are the ones you don't make.

Because I held back, I saved $50 million and the two of us have remained friends. As a result, I don't want to reject him outright on his new deal. Instead, I tell him to send up the papers. In reality, I'm not too likely to get involved.

PLAYING HIMSELF WITH VALERIE BERTINELLI IN THE TV MINI-SERIES I'LL TAKE MANHATTAN.

4 P.M. I CALL BACK JUDITH KRANTZ. YOU'VE GOT TO GIVE IT TO her: How many authors have written three No. 1 best-selling books in a row? She also happens to be a very nice woman. Trump Tower is the setting for her latest novel, *I'll Take Manhattan,* and I'm a character in the book. At Judy's request, I agreed to play the role of myself in a scene from the mini-series based on her book and filmed at Trump Tower.

Now Judy is calling to say that the scene, with Valerie Bertinelli, came off well. I'm happy to hear it, although I'm not about to quit my day job. Still, I figure it's not a bad way to promote Trump Tower—on national television, in a mini-series that runs during sweeps week and is virtually guaranteed to get huge national ratings.

4:30 P.M. MY LAST CALL IS TO PAUL HALLINGBY, A MANAGING director at Bear, Stearns who handled the $550 million in bond issues we did successfully for our two casinos in Atlantic

Photograph by Bob Greene/CBS.

"GETTING PRESS CAN BE HELPFUL IN MAKING DEALS."

City during 1985. Now we're talking about setting up something called the Trump Fund, through which we'd buy distressed and foreclosed real estate, particularly in the Southwest, at bargain-basement prices.

Hallingby tells me that he's putting together a prospectus and that he's confident we'll easily be able to raise $500 million in a public offering. What I like about the deal is that I'd retain a large equity position in any purchase we made, but I wouldn't be at any personal risk in the event that any of the deals went bad. What I don't like is the idea of competing with myself. What happens, for example, if I see a piece of distressed property that I want to buy on my own but that might also be good for the fund?

In any case, I'll look at the prospectus.

5 P.M. I'M DRIVEN TO THE 60TH STREET HELIPORT, IN TIME TO catch a helicopter and be in Trenton for cocktails at 5:30 P.M.

THURSDAY

9 A.M. I SIT DOWN WITH ABE HIRSCHFELD. BASICALLY, ABE feels hurt that Governor Cuomo personally led a fight to push him off the ballot. I tell Abe I understand how he feels, but that the governor is a good guy, and that in any event it would look ridiculous for Abe, who is a Democrat, to suddenly turn around now and endorse a Republican. I also point out that as a practical matter, Cuomo is going to win re-election by a landslide, and that it's a lot better to side with a winner than a loser.

Abe is a pretty stubborn guy, but finally he says, "Look, why don't you get the governor to call me?" I tell him I'll do my best. Abe has always been considered difficult. But I like him and his family a lot.

10:15 A.M. ALAN GREENBERG CALLS. THE MARKET IS DOWN 25 points less than an hour after opening. Alan tells me that nearly all stocks are down, but that Holiday is holding firm. I can't decide whether I should be happy or sad. Part of me wants Holiday to drop off, so I can buy more at a better price. The other part of me wants it to go up, because at this stage, every time the stock rises a point, I make a lot of easy money.

10:30 A.M. HARVEY MYERSON, THE LAWYER WHO HANDLED OUR USFL antitrust case, comes in for a meeting. Harvey took a case in which no one gave us a prayer, and he managed to win on antitrust grounds, even though we were awarded only token damages.

Even so, I've wondered, since the trial, whether perhaps Harvey was just a little too sharp for some of the jurors. Every day, he'd show up in one of his beautiful pinstripe suits, with a little handkerchief in his pocket, and I'm just not sure how well that went over.

Overall, I think he did as good a job as anyone could, and I still believe he's our best hope on the appeal. One thing I like about Harvey is his enthusiasm. He's still absolutely convinced he's going to win the appeal.

11:30 A.M. STEPHEN HYDE CALLS. AFTER I BOUGHT OUT HOLIday Inns' interest in the Trump Plaza Hotel and Casino in Atlantic City and took over the management in June, I hired Steve to run the facility. Steve had been working as a vice-president for Stephen A. Wynn at the Golden Nugget. Wynn is one of the best gaming guys around, and my philosophy is always to hire the best from the best. After a long-running negotiation, I offered Hyde a bigger job and more money, and he said yes. I think he also liked the idea of working for me, and he didn't mind leaving Steve Wynn.

Wynn is very slick and smooth, but he's also a very strange guy. A couple of weeks ago, he called and said, "Donald, I just wanted to let you know that my wife and I are getting divorced." So I said, "Oh, I'm sorry to hear that, Steve." He said, "Oh, don't be sorry. It's great. We're still in love—it's just that we don't want to be married anymore. In fact, she's right here with me. Do you want to say hello?" I politely declined.

Hyde is calling to report on the August figures for the Plaza, which just came in. He tells me that gross operating profit was just over $9,038,000, compared with $3,438,000 for the same period a year ago, when I was still partners with Holiday Inns and it was managing the facility.

"Not too bad," I say to Steve, "considering we still don't have any parking." Still, I can't resist razzing him a little: "Now all you've got to do is get the hotel in mint condition." I'm a stickler for cleanliness, and last time I visited the hotel, I wasn't totally happy.

"We're working on it, Donald," Steve says good-naturedly. "It's already improving."

Noon. I WALK OVER TO THE WOLLMAN RINK TO WATCH THE pouring of the concrete. This morning, all of the papers had stories about our press conference.

When I get to the rink, it's surrounded by a convoy of cement trucks lined up as if they're in a military operation. HRH, the construction company in charge of the project, has done a fantastic job of moving things along, but this has to be the most incredible sight yet: thousands of pounds of wet concrete being poured from truck after truck into this huge rink. It's like watching the world's biggest cake get iced.

Even though the press conference was yesterday, I notice photographers and camera crews all over the place. This is the event everyone was waiting for.

1:30 P.M. I SIT DOWN WITH A REPORTER FROM *Fortune* WHO IS doing a story about real estate and the new tax laws—with me on the cover. Contrary to what a lot of people think, I don't enjoy doing press. I've been asked the same questions a million times now, and I don't particularly like talking about my personal life. Nonetheless, I understand that getting press can be very helpful in making deals, and I don't mind talking about them. I just try to be very selective. Norma must turn down twenty requests a week from all over the world. Also, when I do give an interview, I always keep it short. This reporter is in and out in less than twenty minutes.

2:45 P.M. A FRIEND OF MINE, A HIGHLY SUCCESSFUL AND VERY well known painter, calls to say hello and to invite me to an opening. I get a great kick out of this guy because, unlike some artists I've met, he's totally unpretentious.

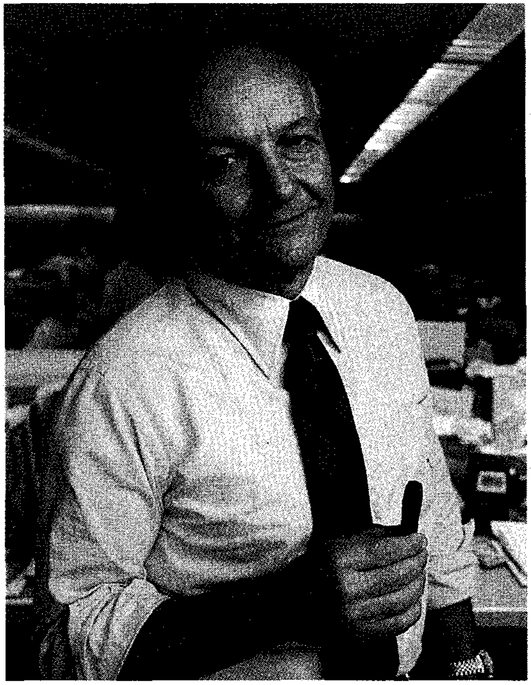
A few months back, he invited me to come to his studio. We were standing around talking when all of a sudden he said to me, "Do you want to see me earn $25,000 before lunch?" "Sure," I said, having no idea what he meant. He picked up a large bucket of paint and splashed some on a piece of canvas

"YOU HAVE TO BE ROUGH WITH MOST CONTRACTORS."

stretched on the floor. Then he picked up another bucket, containing a different color, and splashed some of that on the canvas. He did this four times, and it took him perhaps two minutes. When he was done, he turned to me and said, "Well, that's it. I've just earned $25,000. Let's go to lunch."

He was smiling, but he was also absolutely serious. His point was that plenty of collectors wouldn't know the difference between his two-minute art and the paintings he really cares about. They are just interested in buying his name.

I've always felt that a lot of modern art is a con, and that the most successful painters are often better salesmen and promoters than they are artists. I sometimes wonder what would happen if collectors knew what I knew about my friend's work that afternoon. The art world is so ridiculous that the revelation might even make his paintings *more* valuable! Not that my friend is about to risk finding out.



ALAN "ACE" GREENBERG, TRUMP'S INVESTMENT BANKER.

4 P.M. A GROUP OF US MEET IN OUR conference room to go over the latest plans for the West Side yards project, which we're scheduled to show to the city tomorrow morning. It turns out that Herb Sturz of the planning commission won't be able to attend, but his key people will be there.

There are perhaps fifteen people at this meeting, including Robert, Harvey Freeman, and Alexander Cooper and his team. Alex is the architect I hired two months ago to take over the design of the project after it became clear that my original architect, Helmut Jahn, just wasn't making it with the city. I don't know if the reason was his Germanic style, or the fact that he is based in Chicago rather than in New York, or just that he's a little too slick. I do know that he wasn't getting anywhere with the City Planning Commission.

Alex, by contrast, was formerly a city planner himself, and he's almost a legend in that office. He's also the guy who designed Battery Park City, which has gotten great press. Politically, he's a much better choice than Helmut Jahn, and I'm a very practical guy.

We've been meeting like this every week for the past couple of months to hash out a broad plan, including where to locate the residential buildings, the streets, the parks, and the shopping mall. Today, Alex has brought preliminary drawings of the layout we've agreed on. At the southern end are the prospective TV studios, adjacent to the world's tallest building. Then, heading north, there are the residential buildings, facing east over a boulevard and west over a huge eight-block-long shopping mall and out at the river. Every apartment has a great view, which I believe is critical.

I am very happy with the new layout, and Alex seems happy, too. I think that tall buildings are what will make this project special, but I'm not naïve about zoning. Eventually, I know, we're going to have to make some concessions. On the other hand, if the city won't approve something I think makes sense economically, I'll wait for the next administration and try again. This site is only going to get more valuable.

6 P.M. I EXCUSE MYSELF, BECAUSE I AM DUE AT AN EARLY dinner and it's not the kind to be late for. Ivana and I have been invited, by John Cardinal O'Connor, to have dinner at St. Patrick's Cathedral.

7 P.M. NO MATTER WHOM YOU'VE met over the years, there is something incredible about sitting down to dinner with the cardinal and a half-dozen of his top bishops and priests in a private dining room at St. Patrick's Cathedral. It's hard not to be a little awed. We talk about politics, the city, real estate, and a half-dozen other subjects, and it's a fascinating evening. As we leave, I tell Ivana how impressed I am with the cardinal. He's not only a man of great warmth, he's also a businessman with great political instincts.

FRIDAY

6:30 A.M. I'M LEAFING THROUGH the New York *Times* when I come to a huge picture of the concrete being poured onto Wollman Rink. It's on the front page of the second section. This story just won't quit.

9:15 A.M. WE MEET WITH THE CITY on the West Side yards project. Almost everyone from yesterday's meeting is there, and we are joined by four city planners, including Rebecca Robertson and Con Howe, who are directly in charge of evaluating our project.

Alex does the presentation, and he's very good. Mostly, he emphasizes the things we know the city is going to like—the public parks, the easy access to the waterfront, the ways we've devised to move traffic in and out. The only time the density issue comes up—how tall the building will be—Alex just says we're still working it out. When it's over, we all agree it went very well.

10:30 A.M. I GO BACK TO MY OFFICE FOR A MEETING TO DISCUSS progress on construction at Trump Parc, the condominium I'm building out of the steel shell of the Barbizon Plaza Hotel, on Central Park South. It's an incredible location, and the building we're redoing will be a great success.

The meeting includes Frank Williams, my architect on the project; Andrew Weiss, the project manager; and Blanche Sprague, an executive vice-president, who is in charge of

Photograph by David Burnett/Contact Press Images.

sales. Frank, who is very soft-spoken, is a fine architect. Blanchette—my nickname for her—is a classic. She's got a mouth that won't quit, which is probably why she's so good at sales. I like to tell her that she must be a very tough woman to live with. The truth is, I get a great kick out of her.

We start by talking about what color to use on the frames of the windows. Details like these make all the difference in the look and ambience of a building. After almost a half-hour, we finally agree on a light beige that will blend right into the color of the stone. I happen to like earth tones. They are richer and more elegant than primary colors.

11 A.M. FRANK WILLIAMS LEAVES, AND WE TURN TO A DISCUSSION of the demolition work at Trump Parc. Andy tells me it's not finished, and that the contractor has just given us a $175,000 bill for "extras." Extras are the costs a contractor adds to his original bid every time you request any change in the plan you initially agreed on. You have to be very rough and very tough with most contractors or they'll take the shirt right off your back.

I pick up the phone and dial the guy in charge of demolition at Trump Parc. "Steve," I say when I get him, "this is Donald Trump. Listen, you've got to get your ass moving and get finished. You're behind. I want you to get involved in this." He starts to give me explanations, but I cut him off. "I don't want to know. I just want you to get the job done and get out. And listen, Steve, you're killing me on these extras. I don't want you to deal with Andy anymore on the extras. I want you to deal with me personally. If you try screwing me on this job, you won't be getting a second chance. I'll never hire you again."

My second concern is the laying of floors. I ask Andy for the number of our concrete guy. "Okay," I say, only half joking, "I'm going to take my life in my hands now." Concrete guys can be extremely rough. I get the No. 2 guy on the line. "Look," I say to him, "your boss wanted this contract very badly. I was set to give it to someone else, but he told me he'd do a great job. I walked the site yesterday, and the patches you're making aren't level with the existing concrete. In some places, they're as much as a quarter inch off."

The guy doesn't have any response, so I keep talking. "Nobody has the potential to give you more work in the future than Trump. I'm going to be building when everyone else has gone bust. So do me a favor. Get this thing done right."

This time, the guy has a response. "Every guy on the job is a pro," he says. "We've given you our best men, Mr. Trump."

"Good," I say. "Call me later and let me know how you're doing."

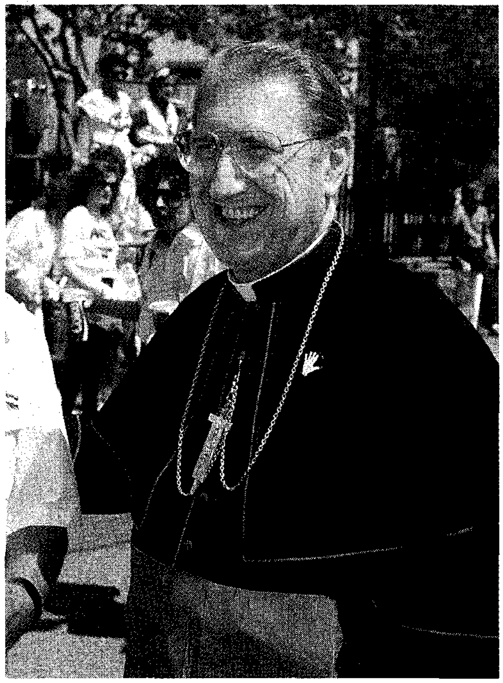
Noon. ALAN GREENBERG CALLS TO TELL ME THAT HOLIDAY has gone ahead and enacted some poison-pill provisions that will weigh the company down with debt and make it much less attractive as a takeover target. I'm not worried. No poison pill is going to keep me from going after Holiday Inns, if that's what I decide I want to do.

The market is still taking a drubbing. It was off 80 points yesterday, and it's down another 25 today. But Holiday is off only a point. Alan tells me that we've now bought almost 5 percent of the company.

12:15 P.M. BLANCHE STAYS ON AFTER ANDY LEAVES, TO GET ME to choose a print advertisement for Trump Parc. She shows me a half-dozen choices, and I don't like any of them. She is furious. Blanche wants to use a line drawing that shows the building and its panoramic views of Central Park. "I like the idea of a line drawing," I tell her. "But I don't like these. Also, I want a drawing that shows more of the building. Central Park is great, but in the end I'm not selling a park, I'm selling a building and apartments."

12:30 P.M. NORMA COMES IN, CARRYING A HUGE PILE OF FORMS I have to sign as part of my application for a Nevada gaming license. While I'm signing, Norma asks whom I want to use as character references. I think for a minute, then tell her to put down General Pete Dawkins, a great Army football hero, a terrific guy, and a good friend who's been an investment banker at Shearson; Benjamin Holloway, chairman and CEO of Equitable Real Estate Group; and Conrad Stephenson of Chase Manhattan Bank.

"Also," I tell Norma, "put down John Cardinal O'Connor."



JOHN CARDINAL O'CONNOR TALKED REAL ESTATE.

12:45 P.M. IVANA RINGS. SHE'S IN the office and wants me to go with her to see another school we're considering sending our daughter to next fall. "Come on, Donald," she says. "You haven't got anything else to do." Sometimes I think she really believes it.

"Actually, honey, I'm a little busy right now," I tell her. It doesn't work. Three minutes later, she's in my office, tugging at my sleeve. I finish signing the forms, and we go.

2:30 P.M. BILL FUGAZY CALLS. I LIKE to call him Willie the Fug, but he doesn't seem to appreciate it. Fugazy's business is limousines, but he really should have been a broker. The guy knows everyone. He's one of Lee Iacocca's best friends, and he's the person who recommended to the cardinal that he meet with me to discuss real estate and get to know each other better.

Fugazy asks me how dinner went last night at St. Pat's, and I tell him it was great. Before we hang up, we set a golf date for the weekend.

2:45 P.M. JOHN D'ALESSIO, THE CONSTRUCTION MANAGER ON my triplex in Trump Tower, comes by to discuss the progress. He is carrying drawings. Except for the third floor, where the kids are, and the roof, where someday I'm going to build a park 68 stories up, I've gutted the whole apartment. In truth, I've gone a little overboard. First of all, I practically doubled the size of what I have by taking over the adjacent apartment. What I'm doing is about as close as you're going to get, in the twentieth century, to the quality of Versailles. Everything is made to order. For example, we had the finest craftsmen in Italy hand-carve 27 solid-marble columns for the living room. They arrived yesterday, and they're beautiful. I can afford the finest workmanship, and when it comes to my own apartment, I figure, why spare any expense? I want the best, whatever it takes.

Photograph by Smeal/Ron Galella.

“I RARELY WATCH LETTERMAN, BUT I KNOW HE’S HOT.”

I look over the drawings with John and mark up a few changes. Then I ask him how the job is going. “Not bad,” he says. “We’re getting there.”

“Well, push, John,” I say. “Push hard.”

3:30 P.M. A GREEK SHIPPING MAGNATE IS ON THE LINE. “HOW’S the shipping business?” I ask. He tells me he has a deal he’d like to discuss. He doesn’t say what it is, but with certain people you don’t ask. If it wasn’t big, I assume he wouldn’t waste my time. We set a date.

4 P.M. I GET A CALL FROM A GUY who sells and leases corporate airplanes. I’ve been considering buying a G IV, the jet that most corporations use. I tell the guy on the phone that I’m still interested in a plane, but that he should keep his eye out for a 727, which is what I really want.

4:30 P.M. NICK RIBIS CALLS FROM Australia. He tells me that things are going very well on our negotiations to be designated builder and operator of the world’s largest casino. Nick fills me in on the details and says that we should know more by the following Monday.

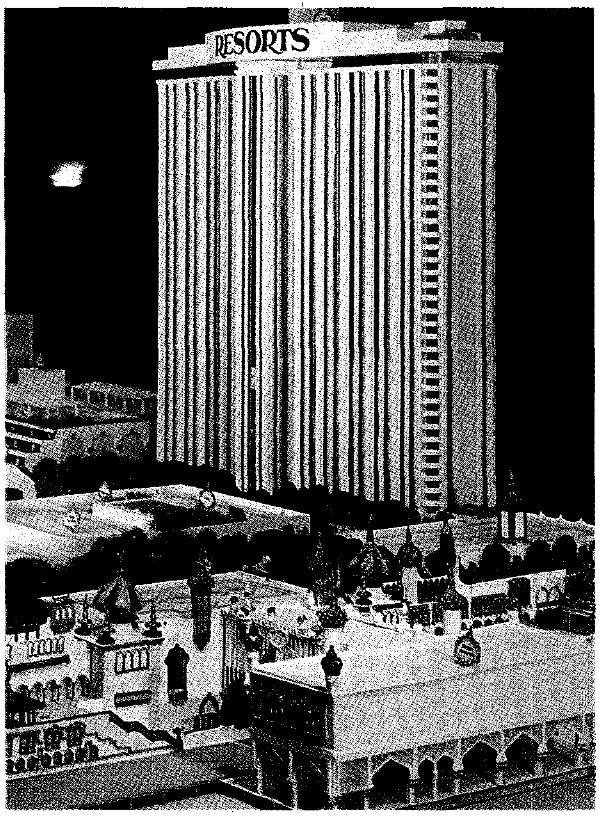
“Sounds great,” I tell him. “Call me before you fly back.”

4:45 P.M. NORMA TELLS ME THAT David Letterman, the talk-show host, is downstairs in the atrium of Trump Tower, filming a day in the life of two out-of-town tourists. He’d like to know if they could stop up and say hello.

I rarely stay up late enough to watch Letterman, but I know he’s hot. I say sure. Five minutes later, Letterman walks in, along with a cameraman, a couple of assistants, and a very nice-looking married couple from Louisville. We kid around a little, and I say what a great town I think Louisville is—maybe we should all go in together on a deal there. Letterman asks me how much an apartment goes for in Trump Tower. I tell him that he might be able to pick up a one-bedroom for $1 million.

“Tell me the truth,” Letterman says after a few minutes of bantering. “It’s Friday afternoon, you get a call from us out of the blue, you tell us we can come up. Now you’re standing here talking to us. You must not have much to do.”

“Truthfully, David,” I say, “you’re right. Absolutely nothing to do.”



THE TAJ MAHAL ON THE BOARDWALK, TRUMP’S NEWEST CASINO.

How the Deals Came Out

I SAID AT THE START THAT I DO IT TO DO IT. BUT IN the end, you’re measured not by how much you undertake but by what you finally accomplish. What follows is an accounting of how the deals that crossed my desk in the week I chose to describe have since turned out.

HOLIDAY INNS

SEVERAL WEEKS AFTER SELLING my Holiday stake for a profit, which was substantial but not the reported $35 million, I began purchasing stock in another casino company, Bally Manufacturing Corporation. In a short time, I accumulated 9.9 percent of the stock. Bally responded by adopting poison-pill provisions aimed at thwarting any attempt at a hostile takeover. When it also sued to try to keep me from buying any more stock, I countersued.

Two days after I initiated my suit, Bally announced an agreement to purchase the Golden Nugget casino at the highest price ever for an Atlantic City casino—almost $500 million, including the cost of the bonds. Once again, the real goal seemed to be to thwart me. No company is legally permitted to own more than three casinos in Atlantic City, and if I took over Bally after it had purchased the Golden Nugget, I’d own four.

In effect, however, it put me in a win-win position. By paying such a huge price for the Nugget, Bally could only serve to increase the value of all casinos in town, including the two I already owned.

In the end, Bally offered me a settlement I couldn’t refuse. I agreed not to stand in the way of its purchase of the Nugget. In return, it agreed to buy back my 9.9 percent stake in the company at an average price much higher than I paid, giving me a profit on my brief investment of more than $20-million.

In March 1987, I made my third attempt to purchase a casino company, Resorts International, but this time on a friendly basis. In the wake of the death of Resorts founder James Crosby, several other parties had launched bids for the company, but none had been successful. In the meantime, I’d developed a close relationship with several members of Resorts who controlled the company. In April 1987, I came to an agreement with the family to buy or tender for 93 percent of the voting stock in the company at $135 per share. I recently tendered for the remaining 7 percent.

Several other bidders subsequently offered a higher price, but the family stuck by our agreement. Among other things, they believed I was the bidder with the best credentials to complete construction on Jim Crosby's pet project, the Taj Mahal on the Boardwalk. Designed as the largest and most lavish hotel-casino in the world, the Taj Mahal had already gone many millions of dollars over budget and was still nowhere near completion at the time Crosby died.

I hope to have the Taj open by October 1988. In order to create a more efficient operation, I may close the casino in the existing Resorts facility adjacent to the Taj Mahal and use it to service the Taj. Of course, I could always sell it to another casino operator for the right price. Who knows? Maybe Bally or Holiday Inns might be interested.

ANNABEL HILL

WE ENDED UP RAISING MORE THAN $100,000 for the Annabel Hill fund, which we used to pay off her mortgage and save her farm. To celebrate, we flew Mrs. Hill and her daughter to New York, where we held Trump Tower atrium's first—and, I suspect, its last—mortgage-burning ceremony.

DAVID LETTERMAN GOT IN TO SEE TRUMP WITHOUT AN APPOINTMENT.

UNITED STATES FOOTBALL LEAGUE

THE OWNERS VOTED UNANIMOUSLY TO APPEAL THE RULING under which the USFL was awarded just one dollar in damages despite the jury's antitrust finding against the National Football League. I think the grounds for an appeal are as strong as our original case.

WOLLMAN RINK

THE RINK CAME IN AT $750,000 UNDER BUDGET AND OPENED A full month ahead of schedule, in November 1986. More than a half-million skaters enjoyed the rink during the first year. Before the opening, the city predicted a major operating loss. For the first full season of operation, we earned almost $500,000 in profits—all of which went to charity.

PALM BEACH TOWERS

LEE IACOCCA BECAME MY PARTNER IN THE PURCHASE OF TWO condominium towers in the Palm Beach area, which we bought for approximately $40 million. When we took over the project, only a few units had been sold. In a short period, operating in a glutted market for condominiums in southern Florida, we sold or sale-leased nearly 50 units and managed to turn a bankrupt operation into a big success story. During the next year, we intend to open a major restaurant on the ground level of one of the towers. Among those who've bid for the space are the owners of the '21' Club in New York, and Harry Cipriani. Sir Charles Goldstein was dismissed as counsel to Lee before the deal was concluded.

THE AUSTRALIAN CASINO

ALTHOUGH WE WERE AMONG THE FINALISTS BEING CONSIDERED to operate the second-largest casino in the world (after the Taj Mahal in Atlantic City), I thought better of it at the last moment. The idea of running a business that is a 24-hour plane trip from New York City just didn't make sense—particularly when I have so much to occupy my attention in my own backyard. Shortly before the decision was to be announced by officials in New South Wales, I let them know that I was withdrawing my bid.

THE BEVERLY HILLS HOTEL

THE HOTEL WAS FINALLY SOLD TO THE HIGHEST BIDDER, oilman Marvin Davis, for a price far in excess of what I was willing to pay. After having the property inspected, I kept my own bid low. Recently, Davis sold the hotel himself, to the Sultan of Brunei.

Marvin Davis subsequently became one of the bidders for Resorts International as well. After I'd already made my deal, he not only offered a higher price but also tried to get the Murphy and Crosby families to renege on their agreement with me. They refused, and the court approved my deal, after which the New Jersey Casino Control Commission also approved it, by a 5–0 vote.

Right around the same time, I happened to be at a fabulous party in California thrown by Merv Adelson and Barbara Walters, and a reporter asked me about Marvin Davis's bid for Resorts. Kiddingly, I said that Davis, who happens to be terribly overweight, should focus on losing 200 pounds instead of wasting time trying to break my deal with Resorts. I heard later that Davis was incensed by my remark, but I can't say I felt bad. I don't go out of my way to be cordial to enemies.

THE PARKING GARAGE

IN OCTOBER 1986, SEVERAL MONTHS AFTER CONSTRUCTION ON our new parking garage had begun, I got an emergency call one morning, just before I was scheduled to make a speech to a group of businessmen in New York. My construction manager, Tom Pippett, was calling. It seemed that the operator of a huge megaton crane had reached his boom out too far for a pickup, and the result was that the crane and a 22-ton beam toppled over onto the garage. Pippett told me a huge section of the garage had literally collapsed. "What about the workers?" I asked. "Was anyone hurt?"

He told me that at least a hundred men had been working on the site and a head count was under way. I told him to keep me posted, and went off to make my speech, trying to put the issue out of my mind while I spoke. As I was walking out

Photograph by Donal Holway

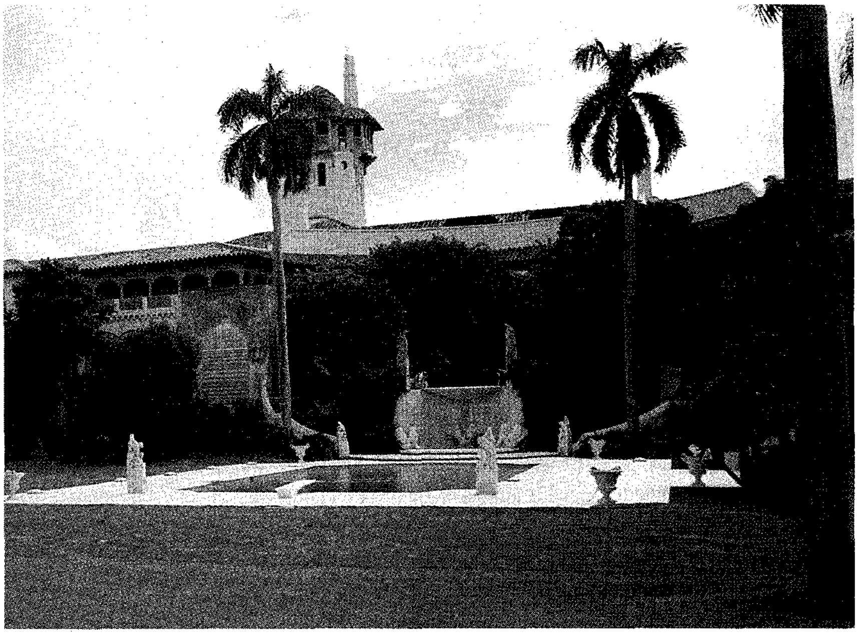
"I ENJOY MAR-A-LAGO ALMOST IN SPITE OF MYSELF."

after the speech, I was handed a message from Tom. I called back immediately. "You're not going to believe this, Mr. Trump," he said, "but we've accounted for everyone, and no one was hurt."

Losing even one life would have been horrible and devastating. In this case, only the sheer luck that the men at the site happened to be working on another part of the garage at that moment saved their lives.

It goes to show you how fragile it all really is. Those men were very lucky, and so was I.

The job was finished without further incident. In May 1987, we opened 1,200 new spaces in the parking facility, connected by a walkway to Trump Plaza on the Boardwalk. During the week that followed, our slot-machine revenues more than doubled—mostly from the increased pedestrian traffic through our facility. By July, we had all 2,700 parking spaces open, along with the bus terminal and the limousine drop-off—all on time and on budget.



TRUMP BOUGHT THE 118-ROOM MAR-A-LAGO, BUILT BY MARJORIE MERRIWEATHER POST, IN 1985.

LAS VEGAS

I WITHDREW MY APPLICATION FOR A GAMING LICENSE IN LAS Vegas. Between Resorts and my two other casinos in Atlantic City, I had enough to occupy me in the casino business closer to home. My focus now is on Atlantic City, but I don't rule out building or buying in Nevada at some point in the future.

THE TRUMP CAR

A DECISION HAS BEEN MADE TO GO INTO PRODUCTION ON TWO Cadillac-body limousines using my name. The Trump Golden Series will be the most opulent stretch limousine made. The Trump Executive Series will be a slightly less lavish version of the same car. Neither one has yet come off the line, but the folks at Cadillac Motor Car Division recently sent over a beautiful gold Cadillac Allanté as a gift. Perhaps they felt I needed more toys to keep me busy.

THE DREXEL DEAL

I DECIDED NOT TO GO FORWARD WITH THE HOTEL-COMPANY deal that Drexel Burnham Lambert brought me, and I have continued to keep all my investment-banking business with Alan Greenberg and Bear, Stearns.

TRUMP'S CASTLE

I SAID YOU CAN'T BET AGAINST IVANA, AND SHE PROVED ME right even sooner than I expected. When the figures were announced for the first three months of 1987, Trump's Castle had the biggest increase in revenues among all of the twelve casinos in Atlantic City and was the most profitable hotel in town. The Castle took in $76.8 million in those three months—a 19 percent gain over the comparable period during the previous year. Good as that performance is, there is no way Ivana will be happy until she's far outdistanced the field.

GULF & WESTERN

I'VE BEEN CONTINUING TO TALK TO MARtin Davis, the chairman of Gulf & Western, about the theaters. In addition, I've since purchased a great deal of stock in the department-store chain Alexander's. The chain's flagship location, between 58th and 59th Streets and Third and Lexington Avenues, next to Bloomingdale's, is another perfect site for theaters—as well as for a mixed-use commercial and residential skyscraper.

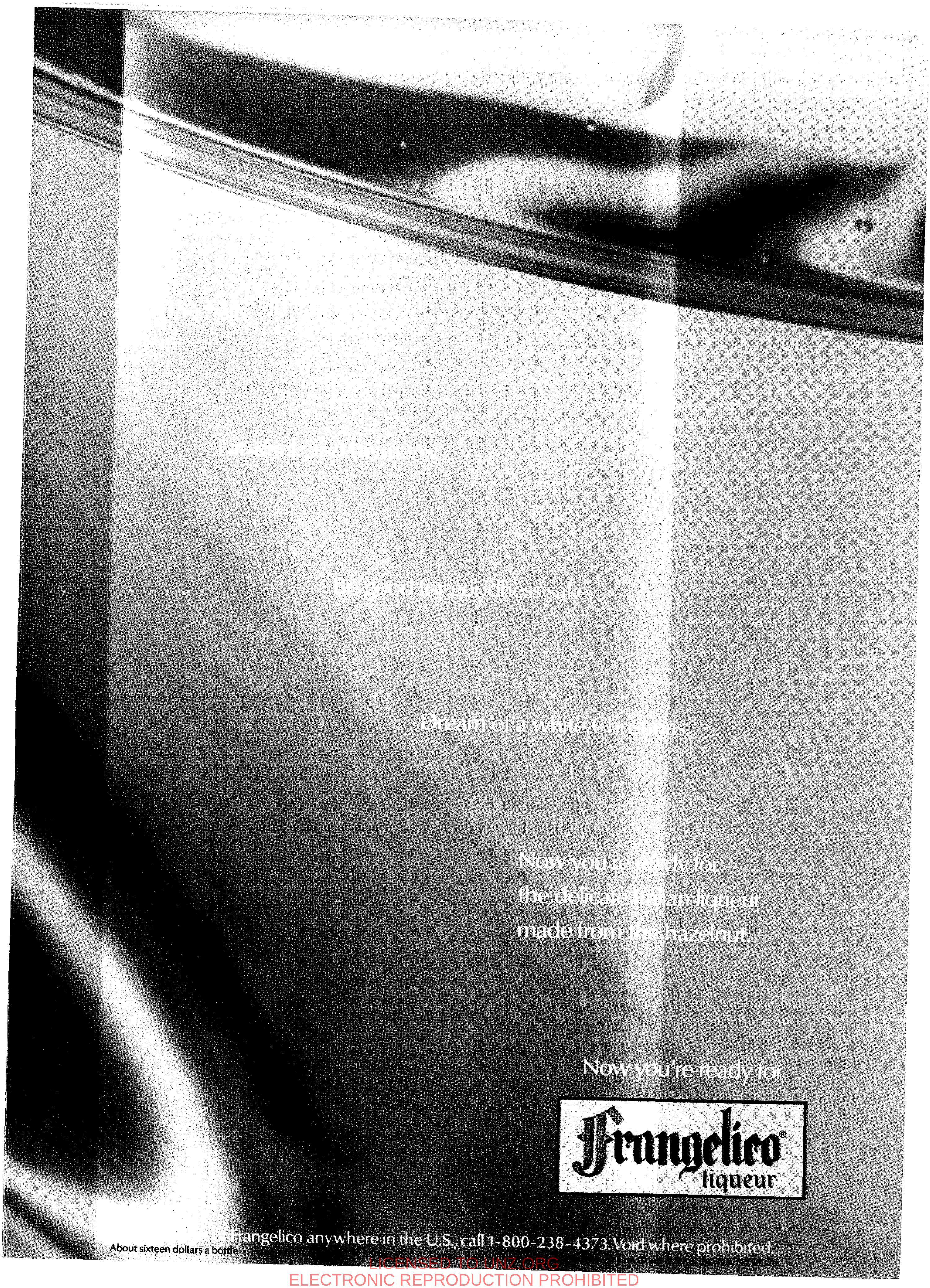
MAR-A-LAGO

THE POOL AND THE TENNIS COURT ARE finished, and both are as beautiful as I'd hoped they would be. As little as I'm interested in relaxing, I enjoy Mar-a-Lago almost in spite of myself. It may be as close to paradise as I'm going to get.

MOSCOW HOTEL

IN JANUARY 1987, I GOT A LETTER FROM YURI DUBININ, THE Soviet ambassador to the United States, that began, "It is a pleasure for me to relay some good news from Moscow." It went on to say that the leading Soviet state agency for international tourism, Goscomintourist, had expressed interest in pursuing a joint venture to construct and manage a hotel in Moscow.

On July 4, I flew with Ivana, her assistant Lisa Calandra, and Norma to Moscow. It was an extraordinary experience. We toured a half-dozen potential sites for a hotel, including several near Red Square. We stayed in Lenin's suite at the National Hotel, and I was impressed with the ambition of the Soviet officials to make a deal.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"I INTEND TO BUILD THE WORLD'S TALLEST BUILDING."

Trump Fund

I DECIDED AGAINST SETTING UP A SEPARATE FUND TO BUY distressed real estate using money raised from outside investors. I don't mind taking risks myself, but the idea of being responsible for the money of a lot of other people—particularly when they're bound to include some friends—just wasn't appealing in the end. For the same reason, I've never been tempted to take any of my companies public. Making choices is a lot easier when you have to answer only to yourself.

My Apartment

THE RENOVATION ON MY APARTMENT WAS FINALLY FINISHED in the fall of 1987. I could afford to take my time, and I'm happy that I did. There may be no other apartment in the world like it.

Airplane

I FINALLY FOUND A PLANE. I happened to be reading an article in *Business Week* in the spring of 1987 about a troubled, Texas-based company named Diamond Shamrock. The article described how top Shamrock executives were enjoying incredible perks, actually living like kings. Among the examples cited was a lavishly equipped company-owned 727, which executives were supposed to have flown around in at will.

I sensed an opportunity. On Monday morning, I called the office of the Diamond Shamrock executive who had been pictured on the cover of *Business Week*. It turned out that he was no longer there and a new chairman, Charles Blackburn, had just been named. I was immediately put through to him, we talked for a few minutes, and I wished him well. Then I said that I'd read about the company's 727, and that if he had any interest in selling, I was interested in buying. Sure enough, Blackburn said that as much as they all loved that plane, selling it was one of the first things on his agenda. He even offered to send it up to New York so that I could take a look at it.

The next day, I went out to La Guardia airport for a look. I had to smile. This plane could seat up to 200 passengers, but it had been reconfigured for 15, and it included such luxuries as a bedroom, a full bath, and a separate working area. It was a little more plane than I needed, but I find it hard to resist a good deal when the opportunity presents itself.

A 727 sells for approximately $20 million. A G IV, which is one fourth the size, goes for about $18 million. However, I knew that Diamond Shamrock was hungry to sell and that not very many people are in the market for 727s.

I offered $5 million, which was obviously ridiculously low. They countered at $10 million, and at that point I knew I had a great deal, regardless of how the negotiation ended. Still, I haggled some more, and we finally agreed on a price of $8 million. I don't believe there is any other private plane in the sky comparable to this one.

IN CONNECTICUT WITH IVANA, TO WHOM HE'S BEEN MARRIED FOR TEN YEARS.

West Side Yards

I HAVE CONTINUED TO PURSUE ZONING FOR MY WEST SIDE yards site, but I am no longer negotiating with NBC. In the end, we were unable to make a deal. The network apparently had concerns both about going through the difficult zoning process and, more important, about the economics of the deal, particularly in light of the fact that New Jersey officials have consistently been willing to provide NBC with tax breaks better than those offered by New York. Of course, they may just decide to stay at Rockefeller Center.

I still intend to build the world's tallest building on the site, and in the area that would have been occupied by NBC, I am considering several options. Among them are going ahead with TV and motion-picture studios, as well as building a huge restaurant-and-amusement-park complex comparable to Tivoli Gardens in Copenhagen.

What's Next

FORTUNATELY, I DON'T know the answer, because if I did, that would take half the fun out of it.

This much I do know: It won't be the same.

I've spent the first twenty years of my working life building, accumulating, and accomplishing things that many said could not be done. The biggest challenge I see over the next twenty years is to figure out some creative ways to give back some of what I've gotten.

I don't just mean money, although that's part of it. It's easy to be generous when you've got a lot, and anyone who has, should be. But what I admire most are people who put themselves directly on the line. I've never been terribly interested in why people give, because their motivation is rarely what it seems to be, and it's almost never pure altruism. To me, what matters is the doing, and giving time is far more valuable than just giving money.

In my life, there are two things I've found I'm very good at: overcoming obstacles and motivating good people to do their best work. One of the challenges ahead is how to use those skills as successfully in the service of others as I've done, up to now, on my own behalf.

Don't get me wrong. I also plan to keep making deals, big deals, and right around the clock. ■

Photograph by Joe McNally/Wheeler Pictures.

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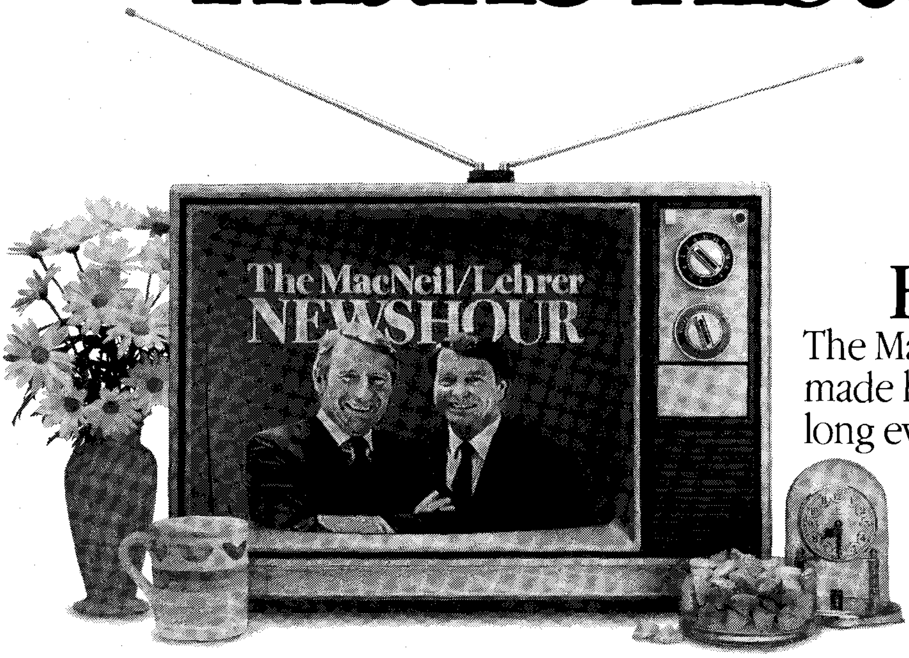

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FOUR CHILDREN WHO AREN'T LETTING LIFE IN A WELFARE HOTEL DEFEAT THEM

AGAINST ALL ODDS

BY BARBARA CAMPBELL

In the early-morning hours, the streets around the Port Authority bus terminal belong to the prostitutes, child molesters, drug addicts, and hustlers. Around 1 a.m. several months ago, Jennifer Dunning, a dance critic for the New York Times, *stepped out of the terminal to hail a cab after taking a late bus back to the city. She was amazed to hear "a storm of peeping and chirping and bird noises—the kind of singing that starlings make at dusk."*

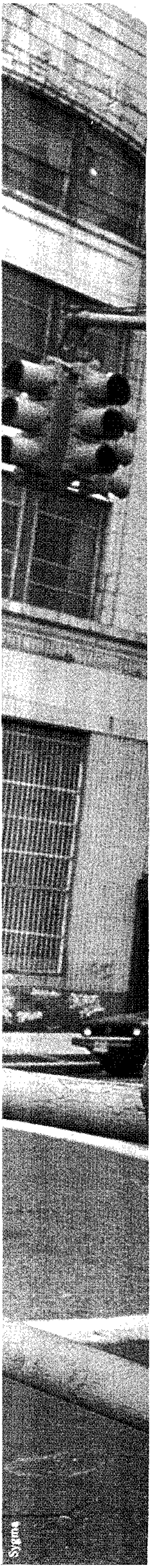
Gradually she was able to locate the source of the chirping: It was the sound of merriment—of many small children playing on the latticework of fire escapes that trellis the back of the twenty-story Holland Hotel, on 42nd Street. In the dark, she could barely make out their bodies against the building; they were running up and down, hanging over the railings, using the hotel as a giant, if potentially fatal, jungle gym.

A boy and a girl, maybe six years old—a brother and sister, perhaps, for they strongly resembled each other—darted into the traffic in front of the old Gimbels Building, at 31st and Broadway, hands outstretched, faces plaintive. Several adults lurking at the side of the building watched closely as these youngsters, their hands barely four inches long, their wrists the size of doughnut holes, snatched the coins and bills thrust at them through car windows. Periodically, using practiced sleight of hand, the nearby adults relieved the children of the money.

Once in a while, the children's attention drifted away from the unrelenting traffic and they began an impromptu game on the edge of the sidewalk: hop on one foot, skip, hop, skip, turn. Their lips moved—maybe in a singsong chant, maybe to an invented melody; whatever it was, they sang too quietly to be heard above the traffic hum.

The four boys—the youngest about nine, the oldest about fifteen—huddled close together in Macy's vestibule. There was no innocent openness about any of them. They had the hard eyes of embittered men, and their skin had the ashen tinge of chronic undernourishment. They reinforced their right to be there by talking loudly, using gutter language. But no matter how strongly they cursed, the customers brushed by them as if they were invisible.

Then a woman holding a yellow helium-filled balloon opened the vestibule's outer door. They turned unfriendly eyes on her. Still, passing the youngest boy, she hesitated and, on impulse, thrust the balloon toward him. Instantly—before her arm was fully outstretched—all four grabbed at it. It



PHOTOGRAPH BY J. P. LAFFONT

ROCKWI
ONE WAY

Patricia Jackson with Tremaine, Tanya, and Damon (Jamal was too shy to be photographed); the Brooklyn Arms is in the background.

A ROOM OF HER OWN: *Fifteen-year-old Tanya took her books and went into a ten-by-three-foot closet. "She goes in there for privacy and peace of mind," her mother said. "We call it Tanya's condo."*

was suddenly apparent that they were still kids . . . in spite of everything.

THESE ARE A FEW OF NEW York's 13,000 destitute children who live in the city's shelters and welfare hotels. Evicted, burned out, or otherwise forced out of apartments in deteriorating slums and finding no shelter there (or anywhere) for the amount of rent that welfare is willing to pay, they live in the meanest spaces in the city.

Though their poverty is no longer hidden away in crumbling pockets of New York—some of these youngsters live as unwelcome visitors in prosperous neighborhoods—hotel children remain as isolated from the mainstream as if they were living in some remote archipelago. They walk the same streets as other children and dream similar dreams, but the disparity between the quality of their lives and the world of their middle-class schoolmates—a world of sleep-overs and trips to the country and taking the cat to the vet—serves only to underscore their misery.

They see their classmates routinely dump barely eaten lunchroom meals into wastebaskets, a luxurious excess that's unthinkable to someone who depends on free school breakfasts, lunches, and sometimes dinners to get through another day without hunger. They understand why learning comes more easily to their classmates, who do not start the day exhausted from having to live in cubicles crammed with their siblings, in surroundings so noisy they can't sleep. (The bedtime scenes hotel children see on *The Cosby Show* are as relevant to their lives as any tale written by Hans Christian Andersen.) Excluded from plans for play dates and weekend soccer practice, they return to the streets in front of the hotels, which serve as playgrounds late into the night.

To be a hotel child is to live stigmatized: They have been labeled the underclass, and many consider them unredeemable. "The belief is," says Robert Hayes, founder of the Coalition for the Homeless, "that these children will be so damaged by the experience of their homelessness that they will always be dependent."

Too many of the girls are third-generation teenage mothers on welfare. Too many of the teenage boys are illiterate, some of them unable to find work, others disdaining a minimum wage that seems ridiculously paltry given the kind of money they can make selling drugs. A small percentage have become the city's collective nightmare: teenagers who have grown beyond callousness, and also beyond fear. They have been hammered into a pseudo-manhood by neglect, indifference, disdain, and repudiation. Yet they are still the city's neediest children.

VERONICA STEFL HAS TUtored hotel children for five years in a Hell's Kitchen after-school program. In those five years, she has seen some of her students change from "sweet kindergartners" into children who, by the time they reach the third grade, are impervious to learning. "It's not because they're not bright," says Stefl, a teacher at P.S. 41 in Greenwich Village. "But they are untrusting and unable to accept help. They fall behind in school, and that is a painful place to be. So they won't allow anyone, no matter how sincere, to reach out and touch them."

Mary Stevens, a master teacher who taught in Harlem for twenty years and is now at I.S. 70 in Chelsea, believes these children need a great deal more than routine social-service help. "Some consideration *has* been made for the child's circumstances," she says, but on a substantial scale, "no one has really taken the child into consideration."

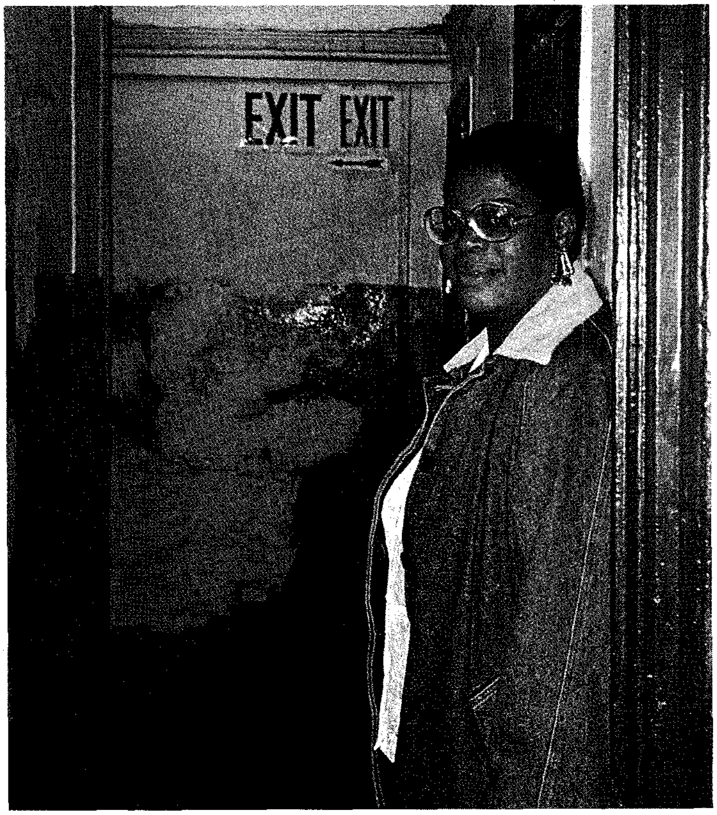
"Some of the children from the hotels are wonderful, just wonderful," Stefl says. "But there are others whose needs we are not meeting. To protect ourselves in the future, we'd better take care of them now."

Selling week-old sections of the *Times* in the Flatiron district, begging in front of the Brooklyn Academy of Music long after midnight, spending nights in hotels that are used as brothels during the day, hotel children do appear to have been born to wither.

"Most of these kids will never recover from long periods of homelessness," says Hayes. But over the years, he *has* encountered children who possessed a magical and inexplicable quality: "I've seen kids survive and then blossom against all odds. We're doing our best to ruin these kids, but you can't dampen the fire in all of them, no matter what you do."

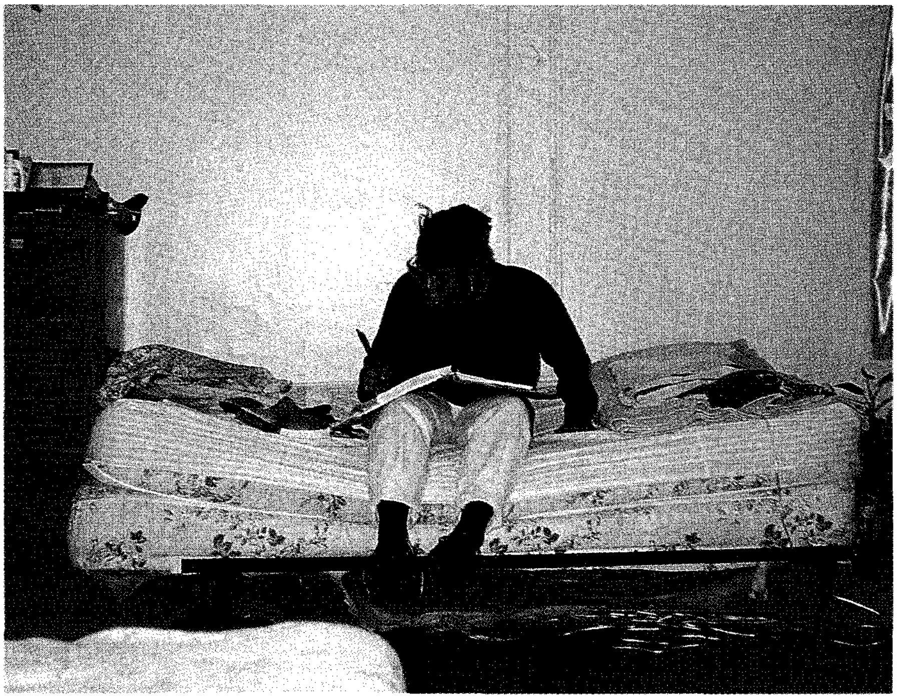
Four children who have that fire—Tremaine Jackson, twelve, and his siblings Tanya, fifteen; Damon, seventeen; and Jamal, eighteen—live in Room 702 at the Brooklyn Arms, in Fort Greene, across the street from the Brooklyn Academy of Music. Things are so bad at the Brooklyn Arms that last year Senator Daniel Patrick Moynihan called it a place where, "unless God spares them, children are going to die."

Six children *have* died in the Brooklyn Arms: Four burned to death last year



BLEAK HOUSE: *The view from Patricia Jackson's front door.*

Photograph by Barbara Campbell.



HITTING THE BOOKS: *Tanya, an A student, does her homework on her bed.*

when their parents left them alone, and two scuffling teenagers plunged fifteen stories down an elevator shaft after they fell against the elevator's defective doors. The most profitable businesses at hotels like this are, first, renting the rooms (the landlords make millions); second, drug selling (hotel children are commonly used by adults to sell crack); and third, loan-sharking.

EARLY LAST SPRING, I FOLlowed Patricia Jackson, a tall, imposing woman of 40, through the lobby of the Brooklyn Arms. A freak snowstorm had surprised the city; Jackson slapped her dripping umbrella closed as she led me past the guards, the signs warning children against taking drugs, and the brooding picture of Martin Luther King Jr.

I had come to spend the night with Jackson's family, to gain some insight into what it's like to live in a welfare hotel—and into how, despite the odds, the Jackson children have been able to withstand the destructive forces of destitution and homelessness.

I felt a kinship with Patricia Jackson's children, having lived as a child in a violent and threatening neighborhood in a midwestern slum of poor black migrants from the South. My brother and I were forced to spend too many hours indoors, where it was safe.

Jackson and I crowded into an elevator—the only one of the three that was working. A security guard had to pull the jammed outer door shut by hand. As the car climbed, it started to shudder, and the mothers around me fell quiet; Jackson braced herself. Then somebody noticed that one of the passengers was gently bouncing up and down, shaking the car, and civility broke down.

"Hey, let's not have that!" Jackson said sharply. The man laughed. "I'm sorry, but I gotta go, I really gotta go." And then, in a mocking singsong, "I know what you're thinking; you're thinking about the boys who got killed."

As we stepped off the elevator onto the seventh floor, Jackson let out a long, relieved breath. "I really did think that elevator was going to fall."

There was a pervasive aura of danger in the bleak corridor, whose walls have been slapped with oily brown and beige paint, a perfunctory attempt to make the building appear livable. "They paint over it every time the inspector comes, to cover up the graffiti," Jackson said, hurrying along like someone walking a deserted street at midnight. She ignored sounds of furtive scurrying in a nearby stairwell. When she slammed the door to Room 702 behind us, I had an immediate feeling of relief. It was easy to see how these two rooms where she lives with her four children could be both prison and sanctuary.

The apartment had a palpable stillness—the kind of calm-before-the-children-come-home that mothers treasure. Jackson hung her coat and mine in the small hall closet. There was plenty of room; she doesn't have many clothes.

Her children, who were due home from school in about an hour, are extraordinary by anyone's standards. Somehow they have managed to transcend the strangeness and threat of this rogue hotel. Tanya and Tremaine are honor students; Damon and Jamal are doing well in school. They have rarely been absent from class, or even late. That's a singular accomplishment, because absenteeism among homeless children is staggeringly high. For the majority, emotional lassitude and the shock of their circumstances conquer the will to go to school.

The Jacksons are strivers in the old-fashioned sense. Tanya is a sophomore at John Jay High School in Park Slope, specializing in law. Tremaine, a seventh-grader at James T. Stranahan Junior High School in Carroll Gardens, takes tap and beginning ballet at the Dance Theatre of Harlem and recently performed every night in Elizabeth Swados's *Swing*, at the Brooklyn Academy of Music. Jamal is a senior at Evander Childs High School in the Bronx; he's willing to make the three-hour round-trip on the subway because he wants to keep going to his old school. Damon, a sophomore at Sarah J. Hale High School in Fort Greene, is a gifted basketball player who would like to be a point guard on a professional team someday.

Even during the month the family spent in a Bronx shelter—in March 1985—the children did not miss school. At the end of that school year, Tanya finished the seventh grade with an A average. Tremaine was voted the outstanding student in his school. Damon was practicing for a basketball tournament to be held in England the following Thanksgiving. And Jamal graduated from the ninth grade, having worked after school bagging groceries for tips.

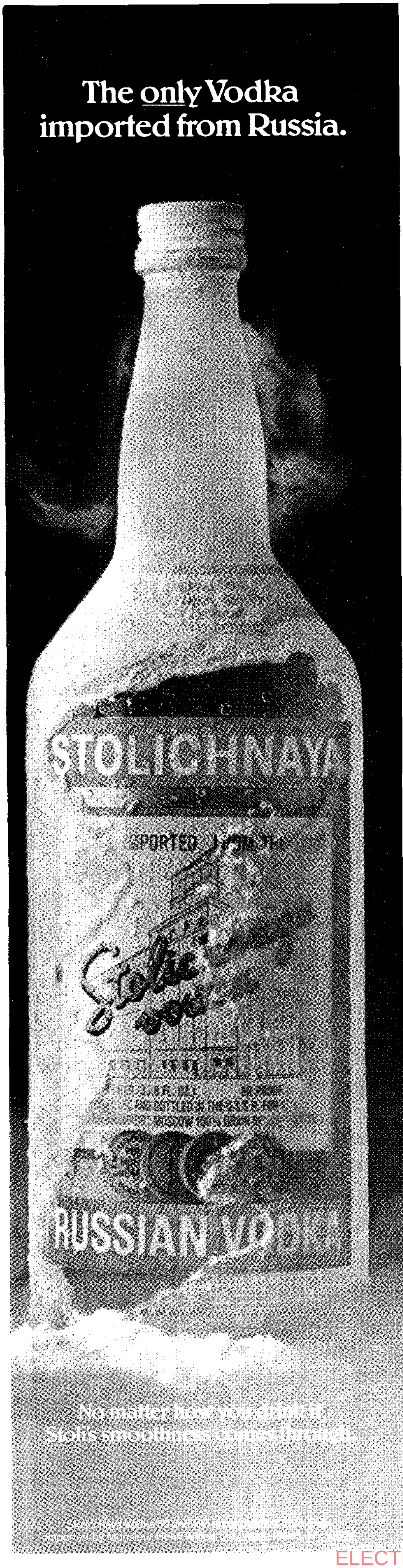
"I'd get them up at five so they'd go to school," Jackson told me as she filled a coffeepot and put it on the hot plate. "They had *got* to go to school. There was no question about that."

PATRICIA JACKSON WAS SIXteen—a year older than Tanya—when she became pregnant with her first child. Larry, 24, now lives in the Bronx with his wife and works in an after-school program. "It took me six years before I got around to getting my high-school equivalency," Jackson said. "That's why I'm determined that these children go to school. The higher they go, the better off they will be."

Many homeless mothers get so bogged down with their problems, so depressed by their circumstances, that they can't get their children off to school. "Now I ask you, how are they going to get good jobs if they don't go to school?" Jackson said. "I tell my kids, 'If you cut school, you'd better do it in another borough.' "

As she poured the coffee, she offered

Photograph by Barbara Campbell.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me a seat on Tanya's neatly made bed, a folded nightgown at the foot. This small courtesy underscored the difficulty of her situation. In the black culture, there is a deep aversion to sitting on anyone's bed or having anyone sit on your bed: It's considered rude and insulting. But in this apartment, there was nowhere else to sit; the bed must be used as couch and table as well. I hesitated before I could sit down.

I glanced around the quarters where the Jacksons have lived for two and a half years. These walls, too, are a grim brown and beige. The princely rent—$2,205 a month, half of it paid by the federal government, half by the city and state—buys little more than a barracks with beds.

"When I first got here, I couldn't handle it," Jackson said. "The elevators were always breaking down; garbage was left in the hallways and the stairwells; people were making noise all night long in the halls, and fighting. I couldn't sleep. I've gotten used to it, but I still don't sleep very much.

"I got violent migraines and my blood pressure went way up, but some women here, when they first came, they ended up in the hospital for two weeks. It seemed like I'd take one step forward and be pushed two steps back. Every time I plugged in an appliance, the fuses blew; the toilet was backed up; we'd wake up in the morning and there would be no hot water. I was afraid the kids couldn't go to school. Where can they go unwashed?"

She has done her best to make the two rooms look like home. Everything was orderly, in that casual way that does not smack of the scrupulous cleanup just before company comes. The apartment made me think of a giant filing cabinet. The children's freshly washed shirts hung in a neat row on the shower-curtain rod. Boxes of crackers, cereal, and other dry foods were placed in the strictest order on top of the refrigerator in the front room. Several plants were lined up just so on the windowsill, and there were little piles of books and papers here and there. Several shoe boxes stacked on the floor near her bed held a collection of grocery coupons, neatly clipped and filed. Tanya's bureau bore a careful arrangement of lotions, earrings, barrettes, and ribbons. A pair of fluffy pink slippers stood next to neatly stacked boxes of sneakers and shoes.

Although living in such limited space with four growing children would challenge most people's organizational skills, Jackson can put her hands very quickly on whatever she wants—newspaper clippings, her children's school records, her voluminous stack of papers from the city's social-welfare bureaucracies.

The suite has no kitchen. "We're supposed to eat out three times a day at restaurants, all five of us, for $318 a month," Jackson said. "I'm serious—that's what we're allowed!" She told me she receives, in addition to the rent, $804 a month for food, clothes, and expenses; $33 a month in food stamps; and Medicaid insurance.

She had set up a makeshift kitchen on a table in the hallway that connects the two rooms; on it were cooking utensils, a hot plate and electric skillet, a coffeepot, and dishes. "None of us are supposed to have this, but how else am I expected to feed my family?" she said. "I used to hide the hot plate when the inspector came, but now I don't bother. My kids aren't going to starve."

The children have no friends in the hotel, except for the boys who play basketball with Damon. Tremaine tried to have a friend here, but after the boy's father confided that he was planning to kill his wife, Tremaine stopped visiting.

The children, Jackson said, limit their socializing to their schoolmates and to some old friends from their former neighborhood in the Bronx. "My kids don't hang out. I don't see any reason for any kids to be running through the halls. It's the parents' fault. I'd say a third of the kids are already inclined to hang in the street—to get involved with the wrong elements. My four, basically I keep them going somewhere most of the time. I buy the paper and look up activities. I tell them, 'Good-bye, go see it.' There are a multitude of things happening in all boroughs. I taught Tremaine to use the subway system when he was seven.

"I tell them, 'I can't live your life for you, but I'm going to help you get the best you can out of life.' If there is a contest to enter with a prize of living in Connecticut for two weeks, I say, 'Write the composition.' "

The back room, the boys' room, had three beds and three small bureaus. There were several basketball magazines strewn on Damon's bed, and some basketballs on the floor nearby. "Damon is a so-so student," Jackson said. "He averages in the high seventies and the low eighties. He's smart, and he could do a lot better, but he daydreams in class, probably thinking about basketball. Nothing, but nothing, is going to stop him from playing basketball. He doesn't have time for anything except homework and basketball. If you don't play basketball, he doesn't have any time for you."

The television set rested on a chair next to Jamal's bed, and his radio was nearby; on top of his bureau were calligraphic pens, paper, and ink. A small black-and-white cat, Spooky, sat on his bed—waiting for Jamal to come home, Jackson said. "He loves animals, and they know it. He was very upset when we had to give away our dogs when we came here.

"Jamal is a loner," she continued. "He lives in his own world. He loves his music. This is my child that I was sure would get a job as soon as he graduated, but now he tells me he's going to apply to college.

"He was the child that always worked. At one time, he was bagging groceries, working a lot, making $50 or $60 on weekends, $20 a day after school. I told him he couldn't keep up with his schoolwork and work those hours. When he was left back in sixth grade, he cried and cried. He tried hard, and I felt bad for him. Now he's doing pretty good. My mother lives two train stations away from his school, and he stops by there when he gets out, and jumps on the subway just before seven so he can use his pass. All he has time to do when he comes in is eat, do his homework, and go to bed."

Tremaine's bed, across from Jamal's, held writing paper, books, and superhero toys. Two typewriters—a toy one and a real one—were on the floor nearby. "Tremaine is writing," Jackson said. "All the time. In the morning, after school, when he comes in. This is the kind of child that if you ask him to pass you a pencil, he's got to tell you where the lead comes from. He is always talking, always moving. He can aggravate anyone. Jamal gets so tired of him, he slams him behind the door.

"Tanya is very serious. She doesn't like very much nonsense." Until about a year ago, she tutored East Harlem children in English two evenings a week. "When she came home on her tutoring days, she was exhausted," Jackson said. "She's an A student, and she had homework to do."

"What makes your children go straight when they can be so easily influenced?" I asked as we left the boys' room. "A lot of homeless children, when they do go to school, are too tired, heartsick, and traumatized to learn. Others are bitter and angry and wild. What's different about your kids?"

She sank down on her bed, thinking about her answer. "They do it themselves, and I've gotten a lot of support from my mother and sister. I wasn't raised on welfare." Jackson's sister is a nurse who has a private business giving Lamaze classes to pregnant women, and her mother just retired from her job as a guard for a city agency. Both live in the north Bronx, in a low- and middle-income neighborhood of tall trees, grass, and space. They exert a strong positive influence on the children, who visit their grandmother and aunt often, Jackson said.

"But I don't want you to think it's been easy living here," she said. "It's hard on my children—too hard."

TANYA, TREMAINE, DAMON, and Jamal have always lived perilously close to destitution. Their father, Jackson said, "sniffed it, shot it, you name it." There were years of instability, of money used for his drugs. In 1964, four years before Jackson met the children's father, she applied for welfare. She was then married to her first husband, Larry's father; both she and he were high-school dropouts. There was no way they could live on their combined incomes—she was making $50 a week working in a five-and-ten, he was earning $65 working in a factory. But it was the years with her second husband—his drug dependency, their having four children, three a year apart, and her inability to separate from him—that solidified the decline in Jackson's fortunes. Since then, she has held a series of low-paying jobs. And recently, she told me, she had applied for several jobs with the city.

The children have moved from marginal building to marginal building, at times evicted for nonpayment of rent, at other times leaving because the building became unlivable. Each time their clothes and most intimate possessions were spread out on the sidewalk for all to see, their humiliation was renewed.

Before space was found in the shelter for the family, they lived for five days with Jackson's mother and sister. "Three of us stayed with my mother and two with my sister," she said. "But they didn't have enough room to keep us longer than that." The family then spent a month in the shelter, sleeping on narrow cots in a vast open gym with hundreds of strangers. Then, in April 1985, they moved to the violence and noise of the Brooklyn Arms. Their father moved out for the last time shortly after that.

"I honestly never thought we would end up here," Jackson said, "but there were no apartments for the $281 a month that welfare would allow us." So she lives in limbo in two rooms that cost the government $2,205 a month. "I never thought we would be here so long. I've applied for an apartment in the projects, but I haven't heard anything yet."

AT 3 P.M., DAMON, SLENDER and tall and shy, returned to Room 702. There was nothing about him—or, I saw later, about Jamal—that suggested the streetwise toughness so many hotel children have. But then, these are not in any sense street children.

Damon headed for the refrigerator, then overcame his shyness long enough to try—unsuccessfully—to get me to understand several diagrams of plays that his basketball coach had dropped

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by for an upcoming tournament.

Tanya, short and plump and mercurial, entered stormily, slamming the door. She looked as if she had swallowed bitter gall. "I had to walk up seven flights!" she cried. It was the end of a bad day. "I've got this stupid social-studies teacher trying to discuss science. Trying to tell us Pluto is the biggest planet. I wanted to slap him!"

Jackson stayed quiet during this tirade, respecting her daughter's need to let all her anger out.

"I don't belong there anyway. There's nothing but tenth-grade truants in that class. They told me I had to wait a month to change. I'm not waiting a month!

"This teacher is so stupid, asking us how many continents there are. Tremaine can answer that!"

Though she tried to hide it, Tanya was clearly upset that I was sitting on her bed. I moved to her mother's. As soon as I moved, she laid her coat over her nightgown and sat down. "You know, I was thinking of being a lawyer, but I've changed my mind," she said. "Lawyers are too crooked. I'm going to be a teacher. They need good teachers."

Tremaine, a boy with large, curious eyes who affects a sophistication beyond his years, came in. Though he goes to school nearby, he was late getting home because he had stopped on the way to buy $30 worth of G.I. Joe dolls. He had earned the money winning a school essay contest on why he admired Martin Luther King Jr.

"Tremaine, you didn't even get home with the money!" his mother said.

"What happened to a new pair of pants, a new shirt, Tremaine?" Tanya said sarcastically.

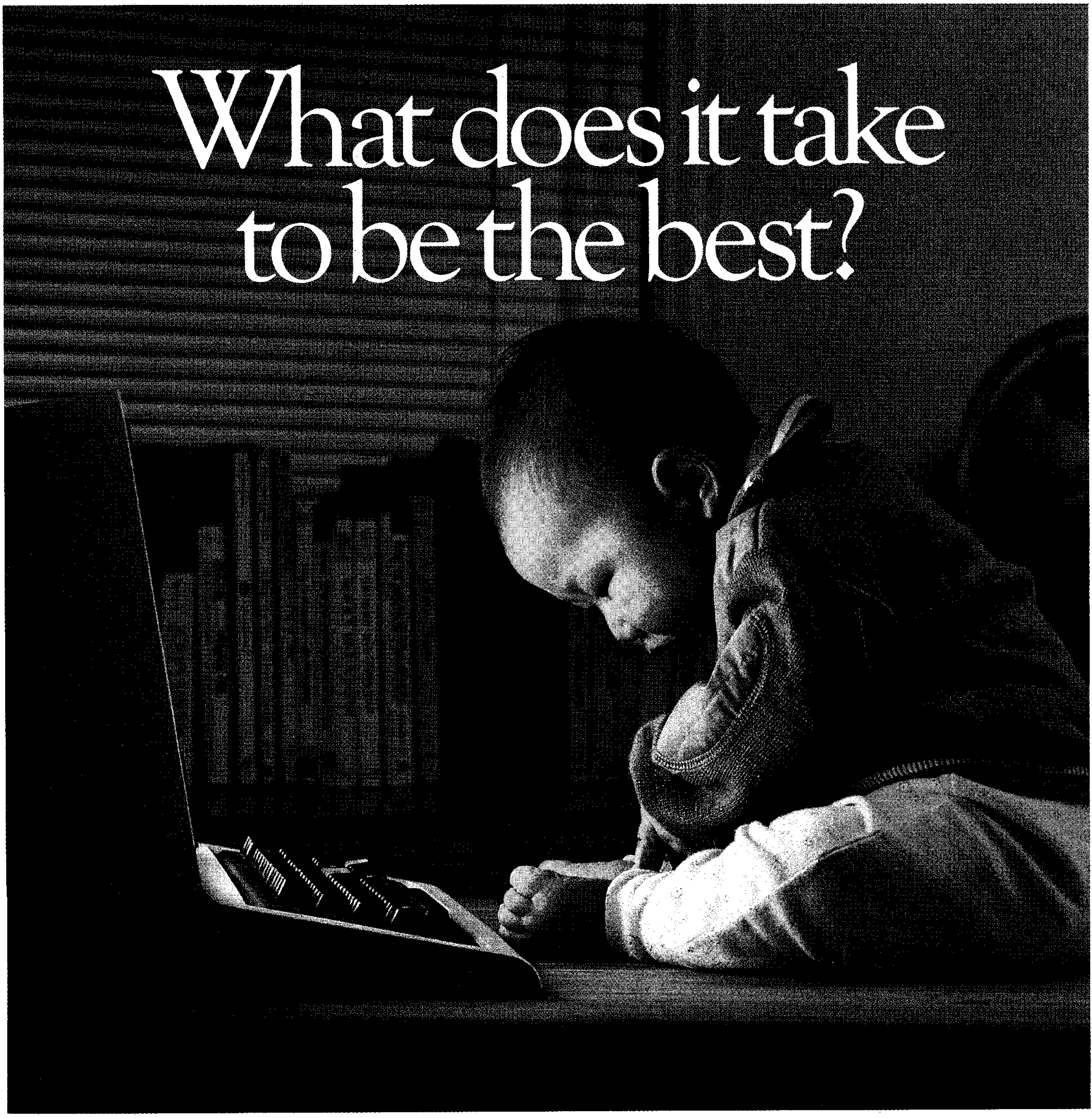
"I knew you'd make a big deal out of it," he told Tanya with bravado. "I don't want to talk about it."

Jamal, six feet tall and quiet, strolled in from the back room. "How much did they cost?" he asked Tremaine.

"Don't worry about it!" his youngest brother snapped.

JACKSON BEGAN TO PREPARE DINNER. Damon sat listening to music on a small record player, Jamal watched TV and listened to his radio at the same time, and Tremaine lay on his bed reading. Tanya took her crossword puzzle and books and went into a ten-by-three-foot closet, which had been a tiny kitchen before the hotel became a temporary shelter. She closed the door. "She goes in there for privacy and peace of mind," her mother said. "We all call it Tanya's condo."

I asked Tanya if I could join her. She was wary at first, but politeness overcame her wish to be alone, and I was allowed



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into her condo. She was sitting on a cushion on the floor, as far from the door as possible, with her knees drawn up, studying her crossword. A small radio was playing; her schoolbooks were stacked near her. Lined up along the long wall of the closet were at least twenty Ken and Barbie dolls; beside her was a drawstring bag containing their clothes.

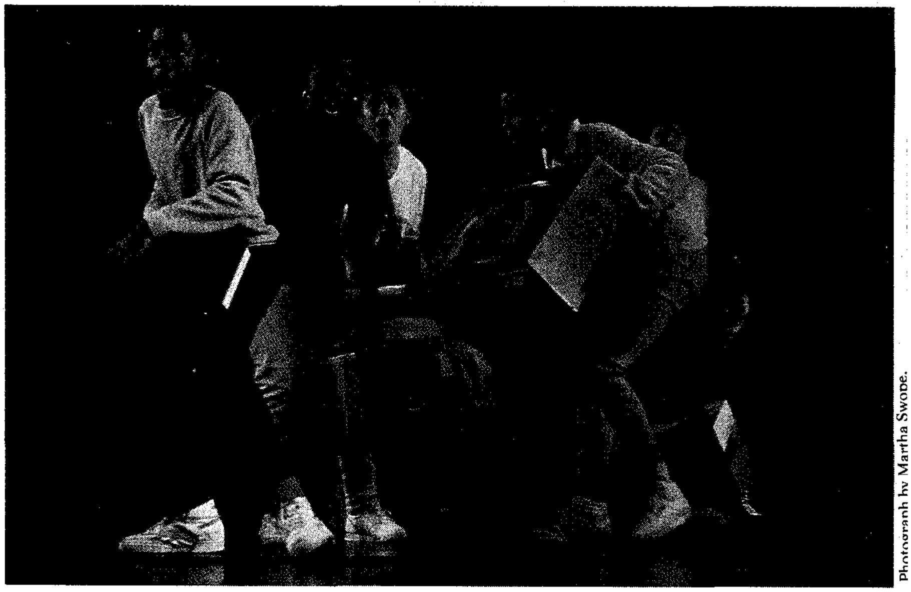
I told Tanya how much I'd loved dolls and that I still visit the dolls in department stores. I remembered—but did not tell her—that when I was a child in similar circumstances, I'd had a doll who slept with me, went everywhere with me, and waited for me while I was at school; that doll had helped me live through an intolerable time.

Doll lovers understand each other. Tanya told me her dolls' names—but not for publication. "I can't do that. That's too private! Anne Frank would have been horrified if her diary had been published before she died!" I promised I would not tell anyone the names of her dolls.

"Maybe you can publish their names after I die," she said quietly.

"Are you comfortable in here?" I asked.

"I can get away from my brothers here, and I can read. I talk about my problems through my dolls. I get away from reality. Instead of hitting the wall, I come in here."



Photograph by Martha Swope.

SHINING HOUR: *Tremaine Jackson (left) performing in* Swing *recently at BAM.*

"I see. So this is your way of keeping yourself together."

"All of us escape in some way," she said defensively. "Damon escapes in basketball, my brother Jamal escapes through his music, and Tremaine escapes through the stories he writes. My mother escapes by visiting friends."

Like all of her siblings, Tanya keeps her life at school separate from her life at home. "People treat you like you have a disease when they find out you're homeless," she said. She has confided only in her best school friend, who did sleep over once at the Brooklyn Arms.

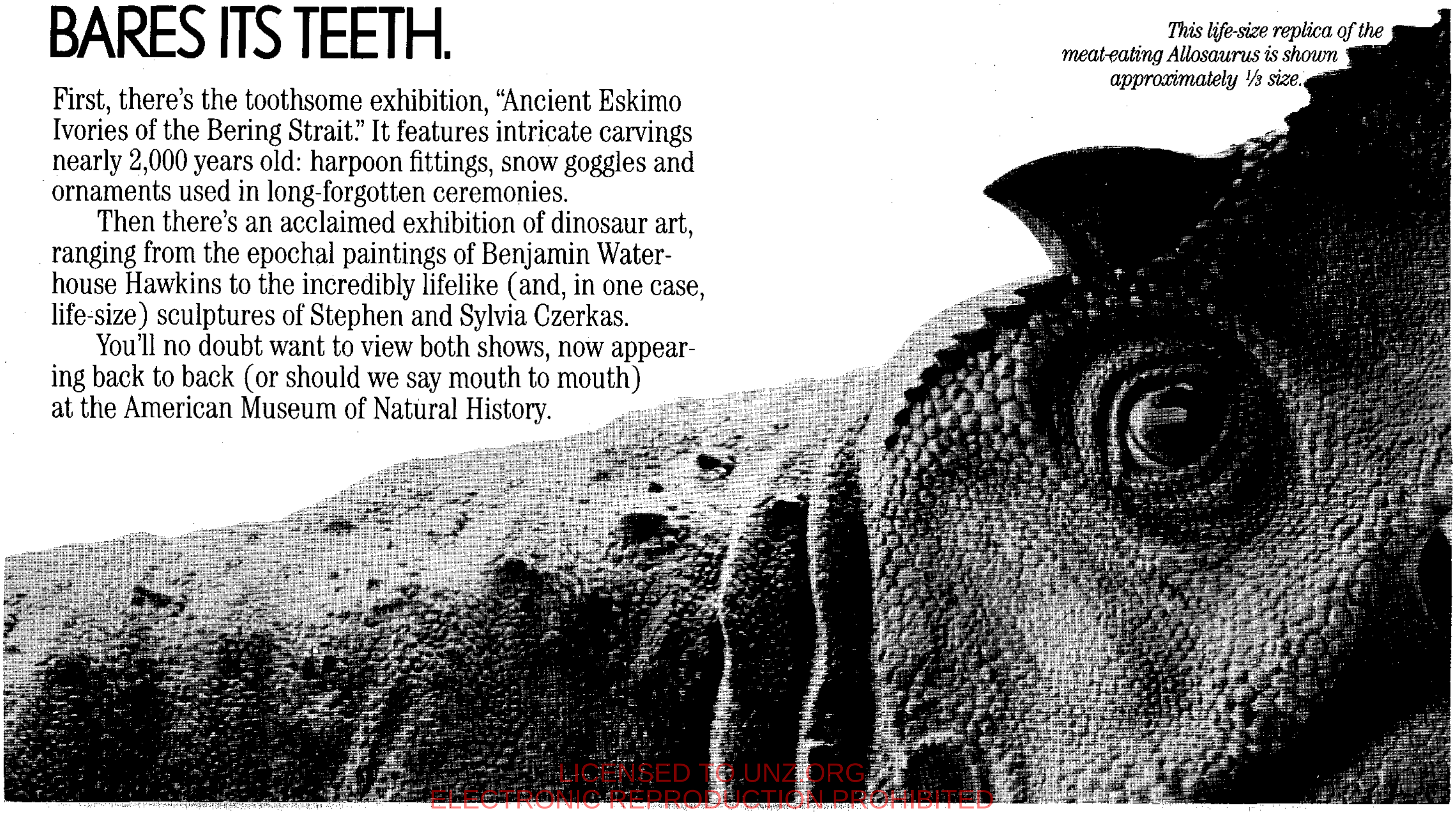
"The hotel is no place for a family," Tanya said, "but it's better than living in the shelter. The shelter is as bad as the

THIS FALL, THE AMERICAN MUSEUM OF NATURAL HISTORY BARES ITS TEETH.

First, there's the toothsome exhibition, "Ancient Eskimo Ivories of the Bering Strait." It features intricate carvings nearly 2,000 years old: harpoon fittings, snow goggles and ornaments used in long-forgotten ceremonies.

Then there's an acclaimed exhibition of dinosaur art, ranging from the epochal paintings of Benjamin Waterhouse Hawkins to the incredibly lifelike (and, in one case, life-size) sculptures of Stephen and Sylvia Czerkas.

You'll no doubt want to view both shows, now appearing back to back (or should we say mouth to mouth) at the American Museum of Natural History.



This life-size replica of the meat-eating Allosaurus is shown approximately ⅓ size.

streets. This place is terrible, but it's better."

"But wouldn't you like to have a friend who lives nearby—in the hotel?"

"I've seen living here take its toll. Some of the kids don't go to school. A girl had a baby by her social worker. I won't let it take a toll on me.

"I know better than to get involved with the people here. I just walk around them. I know about the system. I know there's a way out. I don't want to worry, but I can't help it.

"My aunt helps me a lot," Tanya told me. "I am more or less like her. I'm not about partying."

She paused for a minute and then closed her puzzle book and moved toward the door. "I knew we would end up here," she said wearily. "The last place we lived was in a terrible neighborhood. I knew we'd end up somewhere worse, with our rent history. My father is supposed to be working with kids, now that he's not taking drugs. What about us?"

Tanya's pain goes far beyond tears. They are a luxury. Jackson had told me that it was Tanya who finally ended her relationship with her husband. "He put us through a lot of changes the last time he came back. I took him back because he said he wanted to be with the children. Tanya said she would run away if he stayed. I didn't want to lose my daughter. We have a good relationship, and I wanted to keep it that way."

SPOOKY WAS SITTING NEXT TO Jamal on his bed. "I read in a book once," said Jamal, "that if you spend a lot of time with your cat when it's young, you'll develop a special relationship, and I did that. She follows me everywhere I go."

Jamal has one year left in high school, and going to college is on his mind. How will he be able to do that? "I'm eligible for financial aid, and I think I can get a baseball scholarship," he said. "My aunt is helping me find a way."

"Your mother was surprised when you decided to go to college," I remarked.

Jamal's response was simple and succinct. "That's the only way I know that I can get a good job."

He told me about his music. "I do everything to music. I spend lots of my time with the radio and the television." He leaned forward, and I thought I detected an amused twinkle barely hidden behind his thick glasses. "I like white music, too, like Madonna, Genesis, Wham!, and Chicago," he confided. "But I also like Whitney Houston, Prince, the New Edition, Tina Turner, and Janet Jackson . . ." The list is a long one.

"Tanya says the music helps you escape from some of the pressures around here."

"When I first came to the hotel, I was going through a lot of changes," he said. "My grades were not so good, but now I've boosted them up to a 73 average."

Jamal took a notebook and the calligraphic pens from his bureau. They were a gift from his grandmother and stepgrandfather. The elderly couple try to give the children extras that will support any interests they have.

He is painstakingly teaching himself the graceful loops and curves of the calligraphic art of italic cursive, and he's proud of his progress. It is a task made more difficult because there is no table. Now he sat on the edge of his bed, Spooky draped against him, and placed the book of papers on his knees. Bent close to the paper, he carefully constructed each word. When he was finished, he handed it to me. It was my name.

Jamal's summer job with the city, cleaning subways, had enabled him to buy school clothes and shoes and, almost as important to a growing teenager, "snacks." And he had made one other purchase. He reached underneath his bed and pulled it out—a new and shiny red electric guitar, still in its wrappings.

This Eskimo carving may depict an attacking polar bear. Shown approximately 3 times actual size.

The "Ancient Eskimo Ivories of the Bering Strait" exhibition is supported by a grant from the Exxon Corporation with additional assistance from the National Endowment for the Arts. It was organized by the American Federation of Arts (a merging of the Art Museum Association of America and the A.F.A.). The "Dinosaurs: Past and Present" exhibition was organized by the Los Angeles County Museum of Natural History.

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"I want to know how to play so bad," he said quietly.

TREMAINE'S TEACHER LAST year at P.S. 38, Gloria Carlson, describes him as an "amazing kid" (a description echoed by administrators at the Dance Theatre of Harlem). He is, Carlson told me, more sophisticated than many of his schoolmates. "He likes to be around adults," she said. "But I think he is a very lonely kid. He is intellectually very bright. He has had to make peace with the other children."

"Tremaine," his mother told me, "will play with kids if he has to. But he doesn't like it."

Elizabeth Swados describes Tremaine as "very complicated" and a person who "keeps many secrets."

"It is very difficult for Tremaine," said Carlson, who got the scholarship at the Dance Theatre of Harlem for him. "He is very, very aware of being different in some ways from his classmates, and he does not want to stand out. He hates where he lives, and he has told people that he lives somewhere else—on St. Marks Place. The apartments there rent for $500 to $1,000 a month."

The diary Tremaine kept for a year (beginning in 1985) is a spirited account of his complex relationship with his classmates—their rivalries, fights, and truces and his attempts to come to grips with the tough boys in his class. What comes through clearly is his need to form friendships in school. Except for one reference to a fight with Tanya, the diary does not chronicle his life at home, nor does it mention the Brooklyn Arms.

He has a roving curiosity, a mind that has a tremendous need to soak up information. His intellectual energy is draining to the other members of his family. "That Tremaine," his mother told me with affectionate exasperation, "can drive anybody crazy."

"Tremaine," said Jamal, "is the kind of person, you tell him to stop doing something, it goes in one ear and comes out the other. That typewriter is always going. We all hate it. Tap, tap, click, click."

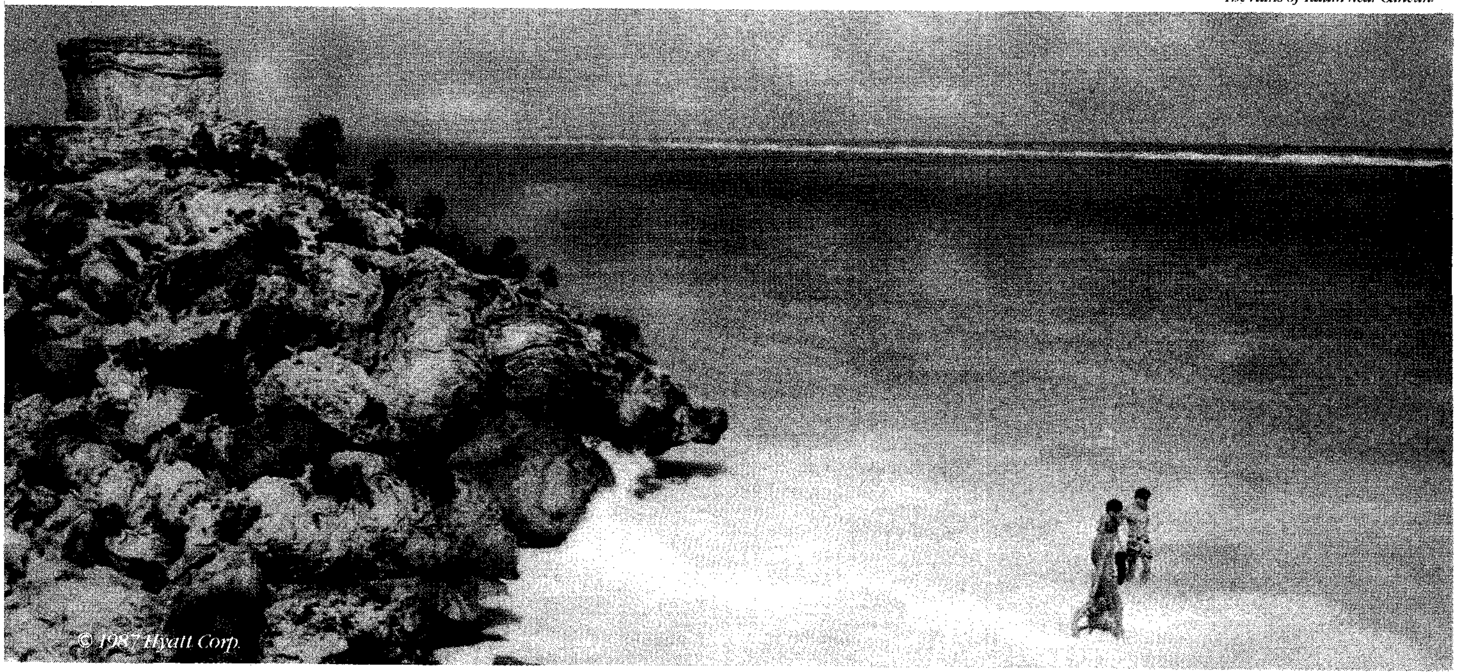
Tremaine paid no attention to his brother; he was lost in a fantasy, playing with his new G.I. Joe toys. Using a different voice for each character, he kept up a nonstop dialogue. He told me he was inventing "episodes," an entire "mini-series," which would take him about a week to complete. "This episode I just started is about G.I. Joe going to attack Cobra, and Cobra found out, and . . ."

Then he set aside the convoluted intrigues between his superheroes and demonstrated how he had taught himself to type—"very accurately and using the right keys." Because there was no table, he set his typewriter on the floor, straddling it with his legs. It, too, is a gift from his grandparents.

It was time for dinner, and Patricia Jackson served a subtly flavored, nutritious meal of fish, rice, and mixed vegetables. "You should be in this hotel around Christmastime and Thanksgiving," she said. "Fuses are blowing all over the place. Everybody's cooking." The children took their plates and went back to sit on their beds to eat.

Later, Tremaine showed me some of the books he has sent off for. One is titled *The Seven Laws of Success.* "I want to join the Doubleday book club," he said. "I'm always writing off for things," but because of his age, he's usually turned down.

Tanya, who had finished her homework, was flipping through a women's magazine. As a joke, she began filling out a long questionnaire—an application for free coupons and product samples. She wrote in "accountant" for her father's occupation and "housewife" for her mother's. She checked "American Express" for "kind of credit card" and indicated that their home cost "$100,000 to $124,000."



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For “number of cars,” she checked “three.”

“This girl has really gone off the deep end,” her mother said, laughing.

“I was realistic,” Tanya told her. “I didn’t say we had a sailboat.”

BEFORE BED, TANYA, TREMAINE, their mother, and I talked about the puzzlement we felt when we read words that we had no idea how to pronounce. Tremaine was hungrily attentive.

“How about ‘bologna’?” said Tanya.

“ ‘Geoffrey,’ ” I said. “And ‘gingerly.’ When I was a kid, I used to read a lot, and I was always coming across the word ‘gingerly.’ All of those years, I thought it meant ‘spirited.’ ”

“And what *does* it mean?” Tremaine asked.

“It means ‘cautious.’ ”

This boy, who’s usually intrusive, overriding everybody else’s conversation, keeping things stirred up, was now quiet, absorbing this new information.

“The kids used to pronounce ‘Monopoly’ MON-o-PO-li,” Patricia Jackson said. “And ‘Jeopardy,’ GEO-pardy.”

“And how about ‘horse de vores’?” I said.

“What’s that?” asked Tremaine.

“Hors d’oeuvre,” I said.

Tanya clapped her hand over her mouth, then squealed, “Is *that* how you pronounce it?”

Damon came in from basketball practice and went to the refrigerator. The few comments about basketball, earlier in the evening, were the only thoughts he’d chosen to share with me. He didn’t want to be put on the spot. I saw in him my own sons, who, after exchanging the briefest of pleasantries, disappear into another room as soon as grown-ups come to visit.

“Damon, poor baby,” Jackson said, chuckling. “He’s so scared you’re going to ask him something.”

I had been given Tanya’s bed for the night; she was to sleep with her mother. The lights were turned out at nine o’clock. “Tanya likes to go to bed early,” Jackson said apologetically, “so I go to bed early, too. If we wanted to stay up later, where would we do that?”

There was a brief jockeying for space on the bed across from me. Jackson called to her other children to get ready for bed.

The activity of the Brooklyn Arms went on. Children were playing in the halls and in the lobby and out on the street; drug dealing and loan-sharking in the hotel were, no doubt, in full swing. But in Room 702, all of that seemed far away.

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PATRICIA JACKSON LIFTED THE shades and peered sleepily at the clock on a building across the street. It was 5:15 in the morning. "We had a clock once, but the kids tore it up," she said, "so I use this." She buttoned a plaid shirt over her nightgown and went into the bathroom to check the water. It was cold. She sighed and began her morning ritual—phoning the management for hot water.

"We did good last night," she told me. "The lights didn't go off."

Jamal got up at 5:30. There was now no cold water—only hot. Jackson called the management again.

"Now there's *no* water!" an outraged Jamal called out a few minutes later. "Why do they do this every morning?" (Jackson keeps a bottle of water in the refrigerator so the children can at least brush their teeth.)

His mother put a pot of water she'd drawn earlier on to heat. When it was warm, she poured some into a bowl and handed it to Jamal—then phoned the management again. "I don't have any water! What is your problem? I can't even flush my toilet!"

She listened patiently, but then her anger escalated. "Please don't tell me I'm the only one that don't have water—that's not realistic! I just want you to wake up and find out why I don't have any, or I'll call the Fire Department!"

Jackson opened the refrigerator door several times, looking for the bottle of water, but she couldn't find it. Finally she checked the freezer. Someone had stuck it in there by mistake.

At 6:15, Jamal left for his school. Tanya got dressed in the condo. Damon said he was feeling sick, so his mother told him he could stay home. "The only way they can stay home is to have a temperature," she said. While she carefully ironed pants and a very white blouse for herself, she went to the window intermittently to check the time.

Tanya, who had her coat on, announced that she wanted to stay home, too. Thoughts of the teacher who believes Pluto is the largest planet brought renewed anger: "That teacher is so stupid! Why can't I stay home? You let Damon stay home," she whined, "and he's got worse grades than me, and I don't have any absences." She lay down on her bed.

"Get up, Suzette!" Her mother, calling her by a family nickname, meant business.

Since school was clearly inevitable, Tanya got up slowly. Before she left, she told me about the play she's been writing. "It's called *Decisions,*" she said, and recited a bit: "You're wrong, Bob. I've seen how you came on to her last week. You've been pressing her too much. You have to take responsibility for your actions. It takes two, you know, to make a baby."

LAST MONTH, SEVERAL DAYS BEFORE *Swing* was to open, Tremaine invited me to see the fifth-floor theater at BAM where he and 26 other children had been rehearsing.

Tremaine was chosen for the play, Elizabeth Swados had told me, because he—and one other hotel child, who has since moved away—had a certain "sustained concentration."

"Living in a welfare hotel played no part in his selection," she said. "Every person has to prove himself to me, and that's tough. You'll not hear me saying, 'Oh, you sweet, poor welfare kid.' Every step he makes toward being a singer or a writer is not because I'm a social worker or psychodramatist. I'm doing a show. If Tremaine feels proud of what he has accomplished here, he earned it, and it's something that he owns.

"Tremaine takes in a lot. He is very bright, but he is not beyond the kids here. He is a little boy in so many ways, but very mature in a too-early way. I think he is trying very hard to be calm and make sense of all the different aspects of his life."

As Tremaine and I left the lobby of the Brooklyn Arms with its wary guards and crossed the street to the majestic vaulted-ceilinged and mosaic-tiled lobby of BAM, I noticed that he seemed calmer than he had when I first met him. Perhaps it was because he was very busy with the musical, and because he had been accepted into a junior high school with a program for gifted children. He had received thirteen awards at graduation from P.S. 38, including honors in English, math, and music.

And his mother had found a full-time job. Patricia Jackson told me that she now brings home $240 a week as a clerical worker in a Manhattan union office. Welfare, she said, has stopped paying the $804 in living expenses.

Tremaine stood in the middle of the dark stage of the Attic Theater. There was no rehearsal this afternoon. He acted out a bit of dialogue, then twirled around once or twice. "Elizabeth Swados doesn't just give you a part," he said. "She writes it down as we go along. She doesn't expect you to just dance or just sing. You can do anything. She likes you to work, really work." He was clearly excited; the high expectations he has of life, so often unmet, seem to be fulfilled here.

There, on the stage, he allowed his sophisticated posturing to slip away and was enrapt. His skin seemed to take on a glow in this darkened space that smelled of sawdust. He appeared really happy.

When it was time to leave, he was reluctant to go. He walked backwards toward the door, savoring the stage with its props and folding chairs, perhaps hearing what I could not hear: echoes of music, snippets of dialogue, his director's shout—the seductive voices that had captured his imagination.

Several days later, he invited me to one of the last rehearsals before the show was to be performed. As the young musicians warmed up, the stagehands positioned the props, and Swados conferred with her assistants, I asked Tremaine to recite the speech he had written for the play.

He squatted down near my chair and looked me directly in the eye; a smile that was part mockery, part adolescent nervousness, and part strain touched his lips for a moment: "I wish I had a real home to go to. Living in this hotel is different from my old block. I would come home, throw down my books, and go out to play. But in the hotel, I have to go straight upstairs. In my small room, locked away from everything. I can't go back to that room this time. I can feel it. Everything will lock up. The door, my heart, my brain. I'll go crazy in there." ■

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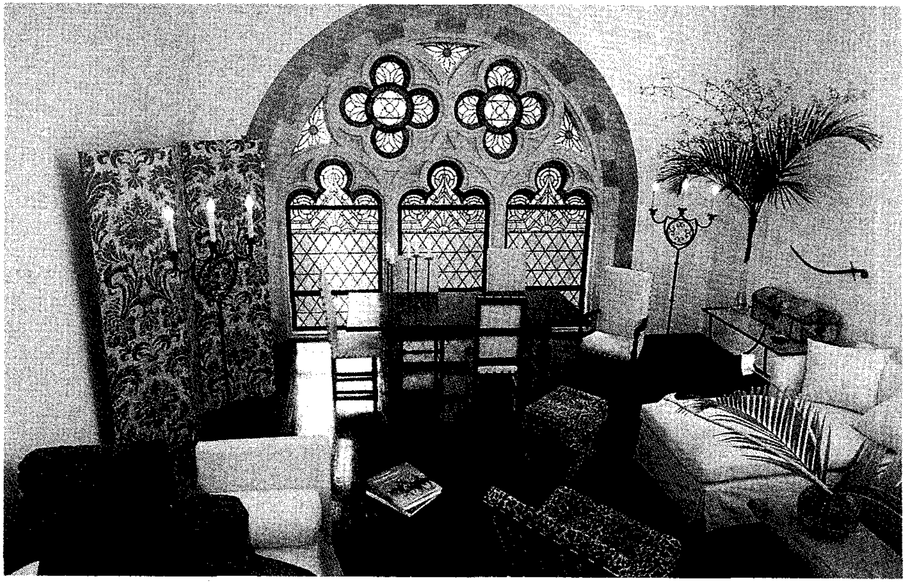
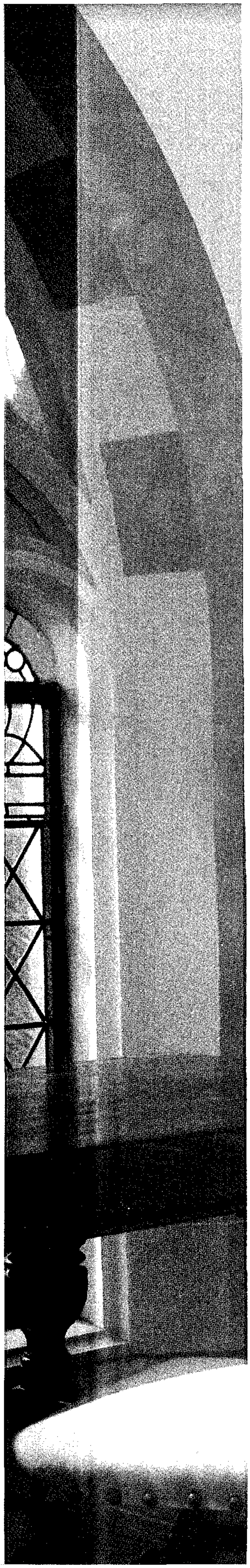
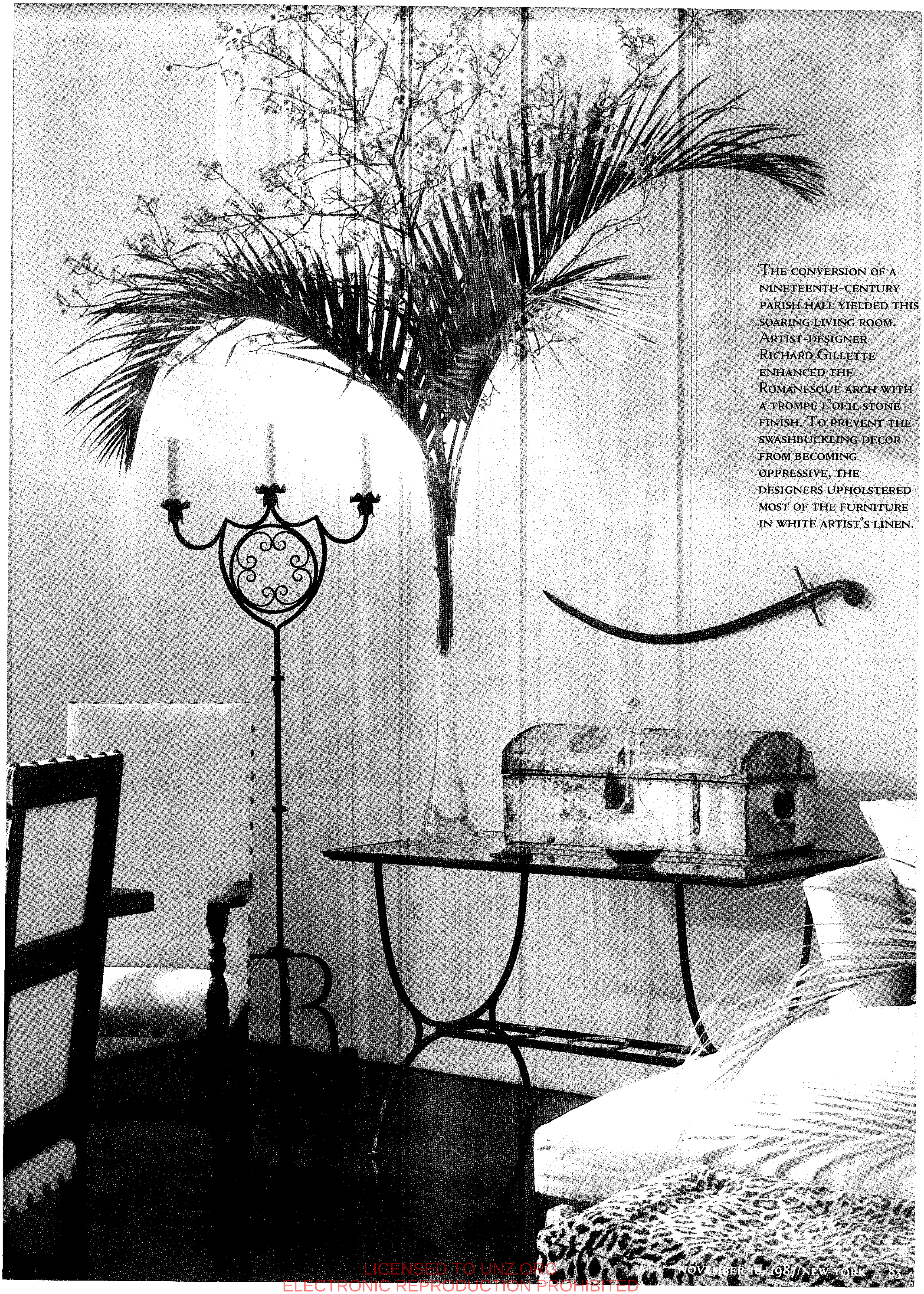


The designers' first comment, of course, was "Great!" That had been the reaction of the tenant, too, and, indeed, of everyone who had crossed the threshold and seen the double-height living room dominated by a huge stained-glass window. In a city where apartments are notoriously short on pizzazz, who could fail to be dazzled by a gesture so grand?

The trouble was, nobody knew quite what to do with the window. Fortunately for the tenant, fashion designer Adrian Cartmell, interior designers Richard Gillette and Stephen Shadley weren't stumped for long. "The window was so theatrical," says Shadley, "there was no way you could play it straight with the décor." So they made merry, coming up with a pastiche that crosses Victorian atelier with 1930s Hollywood-style Moorish. The Barcelona chair, upholstered in leopard-printed velvet, is proof that nothing is sacred.

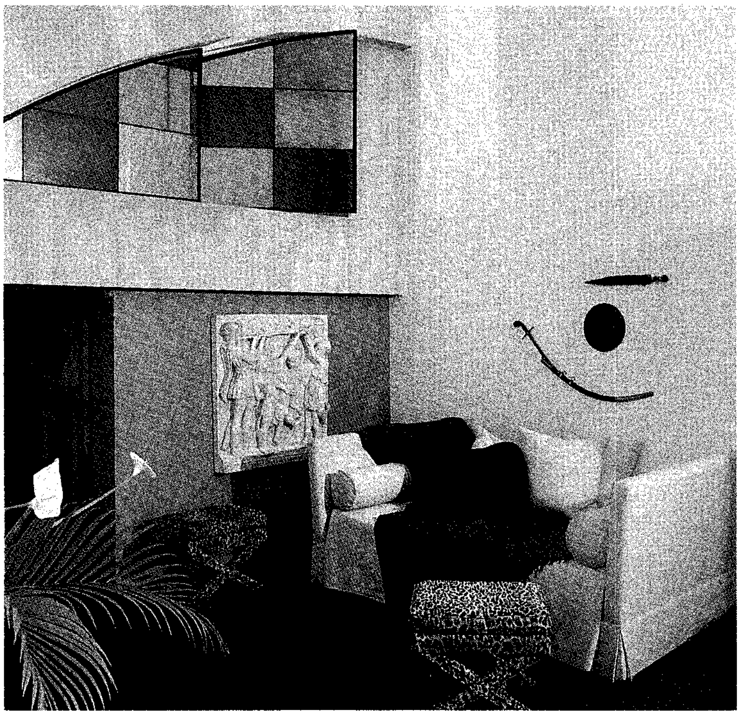
PHOTOGRAPHED BY
ELIZABETH ZESCHIN





The conversion of a nineteenth-century parish hall yielded this soaring living room. Artist-designer Richard Gillette enhanced the Romanesque arch with a trompe l'oeil stone finish. To prevent the swashbuckling decor from becoming oppressive, the designers upholstered most of the furniture in white artist's linen.

DESIGN

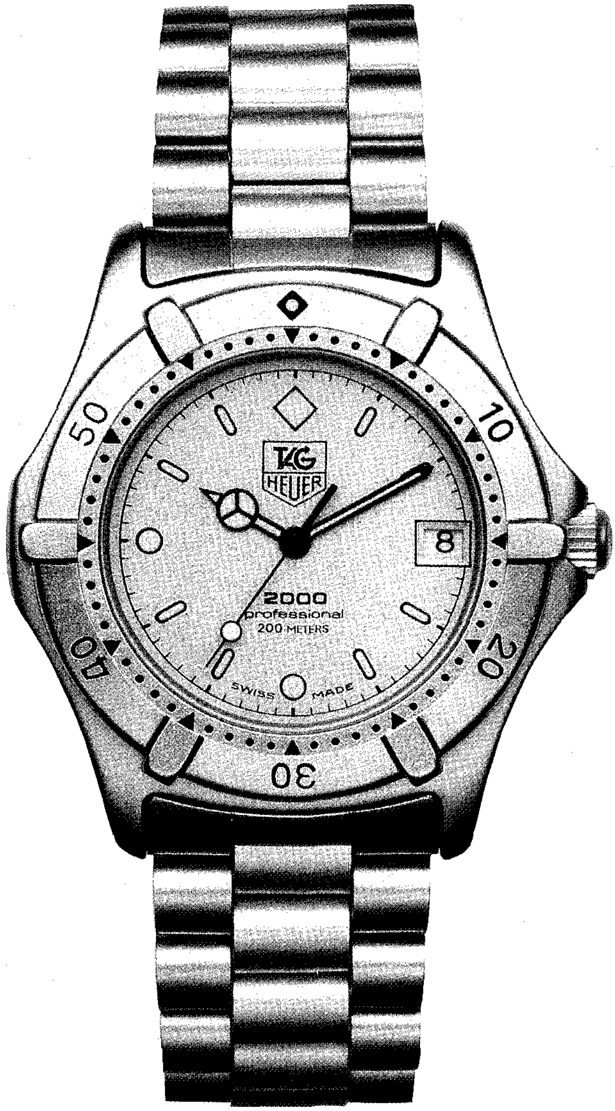


To make the sleeping loft more private, the designers filled in the half-arch opening with colored glass.

Flowers by Budding Affair.

Above: A small dining area was made even more intense by the addition of a black book wall that was gold- and silver-leafed by Richard Gillette. A rug thrown over the table heightens the effect.

Work Time
Play Time
Beach Time
Ski Time
Show Time
Big Time
Dive Time
On Time
Party Time
Dinner Time
Day Time
Night Time
Good Time
Your Time
Any Time
TAG-HEUER TIME



TECHNIQUES D'AVANT-GARDE
TAG HEUER

Two-tone steel bracelet.
Uni-directional turning bezel.
Mineral glass.
Water resistant to 660 feet.
Swiss quartz technology.
Also available in ladies' models.

Available at: New York: Manhattan: Apropos Jewelers, William Barthman Jewelers, Fortunoff's, V. Herman Company, Macy's (All stores), Paragon Jewelers, Saks Fifth Avenue (Selected stores), Sportsman's Edge, Tourneau Jewelers (All stores), Wempe Jewelers; Bayshore: Ross Jewelers; Cedarhurst: Marvin & Sons; Huntington: Frassanito Bros.; Westbury: Fortunoff's; Woodbury: Greenwold Jewelers. **Connecticut:** Fairfield: Fairfield Center Jewelers; New Haven: Savitt & Co.; Waterford: Perry Jewelers. **New Jersey:** Cranford: Martin Jewelers; Deal: The Gold Tinker; Ft. Lee: Palisade Jewelers; Haddonfield: Timepiece Watch & Clock Co.; Morristown: Braunschweiger Jewelers; Paramus: Fortunoff's; Ridgewood: J. N. Stallings; Toms River: Corinne Jewelers; Wayne: Fortunoff's; Whitehouse: Whitehouse Aquatic Center. **Pennsylvania:** Ardmore: Wayne Jewelers; Philadelphia: Sydney Rosen Jewelers, Watches Unlimited; Scranton: Boccardo Jewelers.

BEST BETS

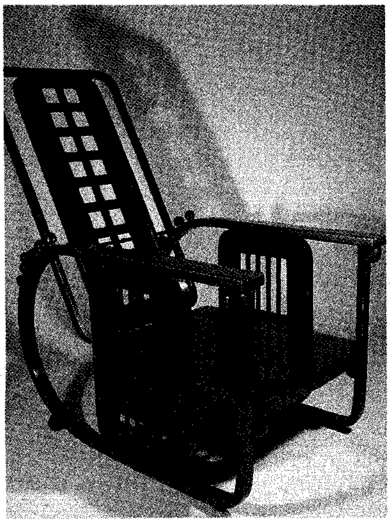
The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

Toast Modernism

These days, objects that most of us can remember using are being called antiques, and like their older counterparts, they now have an annual show of their own. Sanford Smith, the grand impresario of antiques exhibitions, mounted the first major show and sale of Modernist furniture and fine and decorative arts last year. It was so warmly received that he's created a second edition, with an even more varied group of exhibitors from this country, England, Finland, France, Austria, and Italy. From the movement's nineteenth-century roots to the 1960s, from Egyptian Revival to Art Moderne, Smith has put together an extraordinary bazaar of the very best of each Modernist period.

"MODERNISM"/*Seventh Regiment Armory, Park Avenue near 67th Street/November 19 through 21, noon to 9:30 p.m.; November 22, 11 a.m. to 6 p.m./Admission, $8*

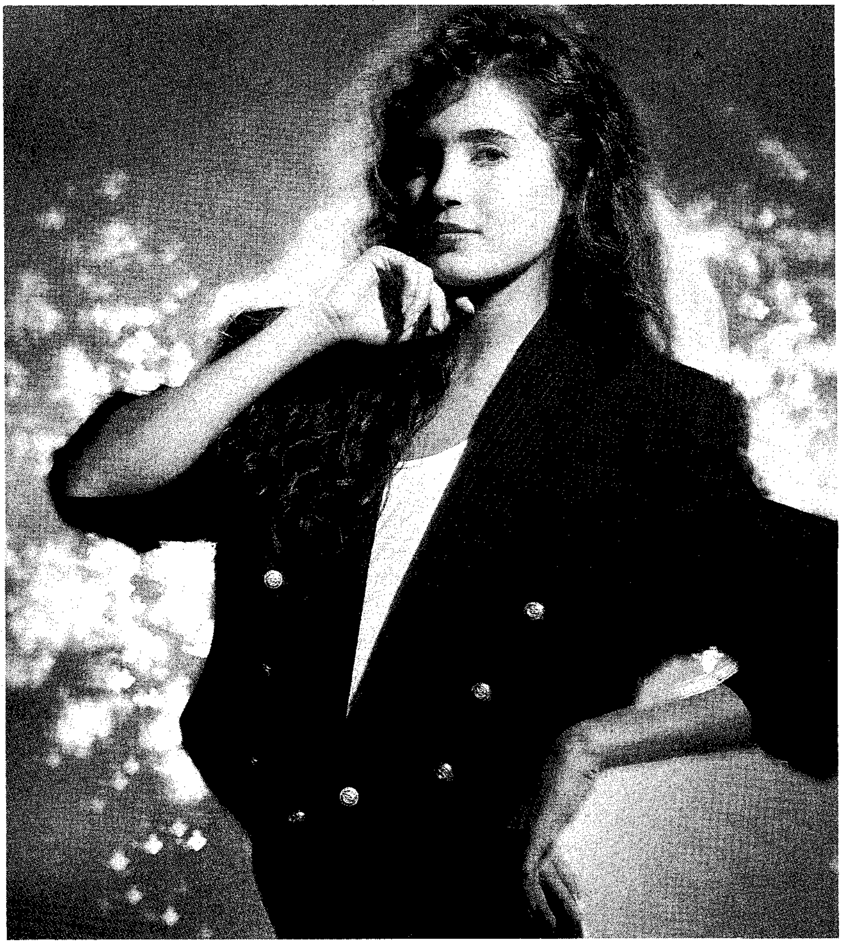


Star Strip Enterprise

Forget Belgian lace. Never mind endive. Belgium's newest export is the graphic novel—a.k.a. the comic book. Home to Flemish masters, the country produces comic books with such superior graphics and exciting story lines that they're considered the best of the genre. In Belgium, they're read by all ages and talked about the way movies are here. Now, part of Jean Van Hamme and Grzegorz Rosinski's award-winning series about Thorgal, a young extraterrestrial found by the Vikings, has been translated into English by Jean-Paul Bierny and Chris Tanz ($6.95). Pow! Zap! What a treat!

THORGAL: CHILD OF THE STARS AND *THORGAL: THE ARCHERS/Ink Publishing/Doubleday Bookshop/724 Fifth Avenue, near 57th, 397-0550, and 673 Fifth Avenue, at 53rd, 223-6550*

THORGAL
The Archers

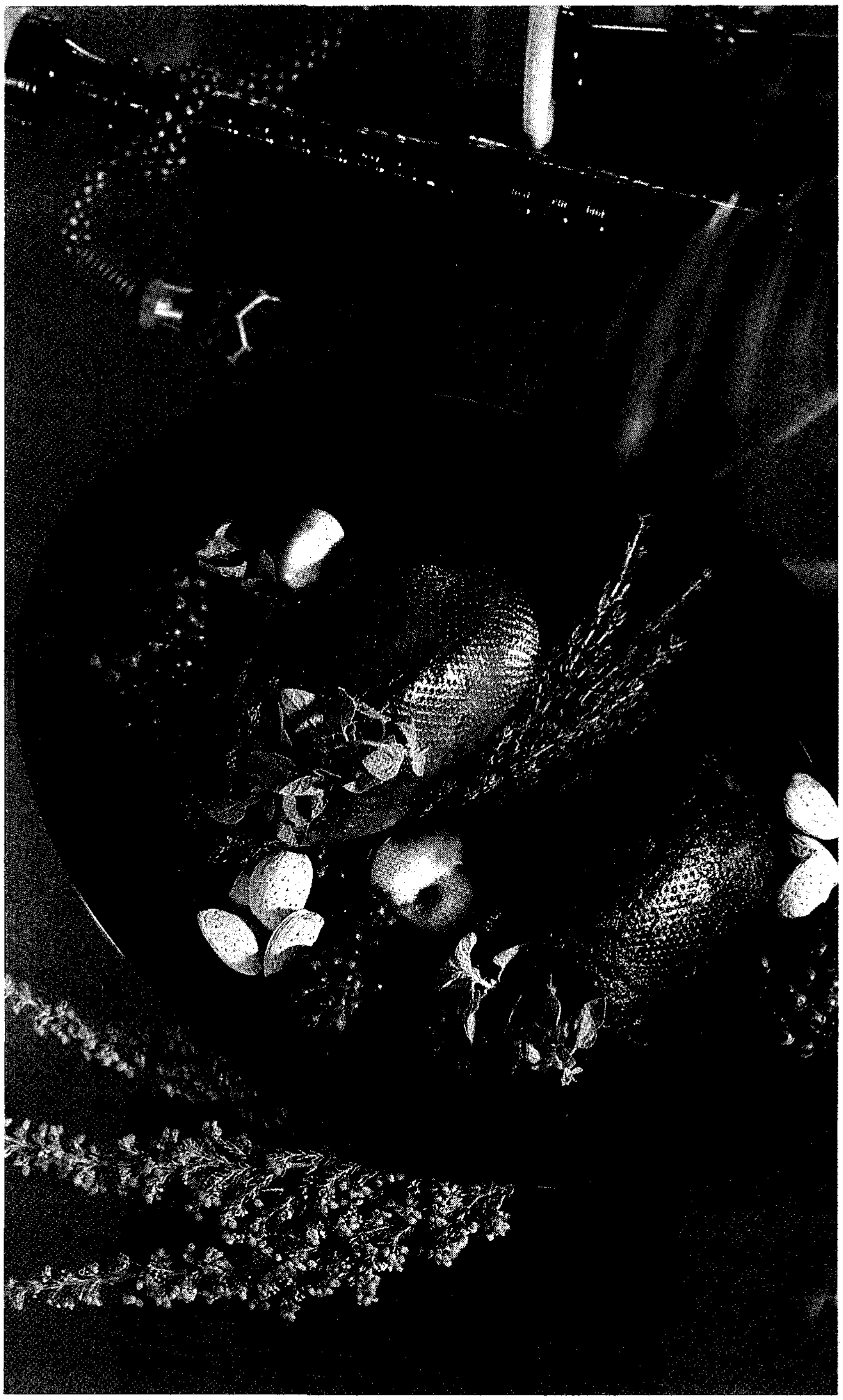


Born to Crop

The folks at the Antique Boutique want to help: When fashion decreed short tops, they transformed men's vintage jackets into cropped ones. And to guarantee their position on fashion's leading edge, they've added gold buttons à la Chanel ($75).

THE ANTIQUE BOUTIQUE/*712–14 Broadway, near 4th, 460-8830, and 227 East 59th Street, 752-1680*

Photographs: top, Paul Lachenauer; bottom left, Barry Friedman Ltd.; right, Brian Davis.



Fare Is Fowl

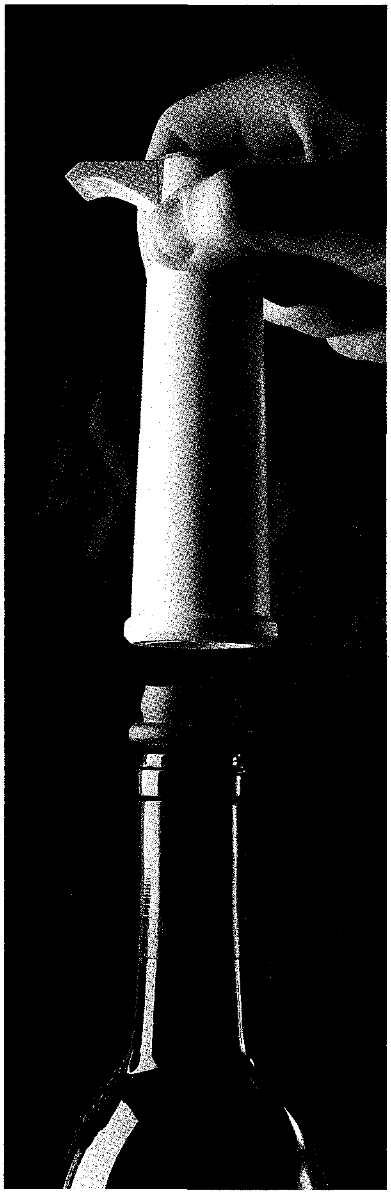
For those who love the taste of wild birds but don't have an ancestral country place at which to bag their own, there is light ahead. Arriving each Monday at D'Artagnan in Jersey City, straight from the laird's land in Scotland, is seasonal game that has been shot and cleaned over the weekend. You can eat these birds at Le Cirque, Chanterelle, and Le Régence (D'Artagnan customers), of course, but if you can't get a table, why not prepare your own? You may bite a bit of buckshot, but that's genuine. Enjoy the Scottish flavor: widgeon duck strong and gamey, pheasant like velvet, and plump partridges, all $14 each. These days, there are woodcock, teal duck, and wild pigeon, plus hare (from $6 a pound to $15 each). Serve them up with steaming mash and the best red in your cellar and think o' the misted Highlands and Prince Charlie across the sea.—**Barbara Costikyan**

D'ARTAGNAN, INC./*399-419 St. Paul Avenue, Jersey City, New Jersey/201-792-0748 or 800-DARTAGN/Give one day's notice/Free delivery in Manhattan*

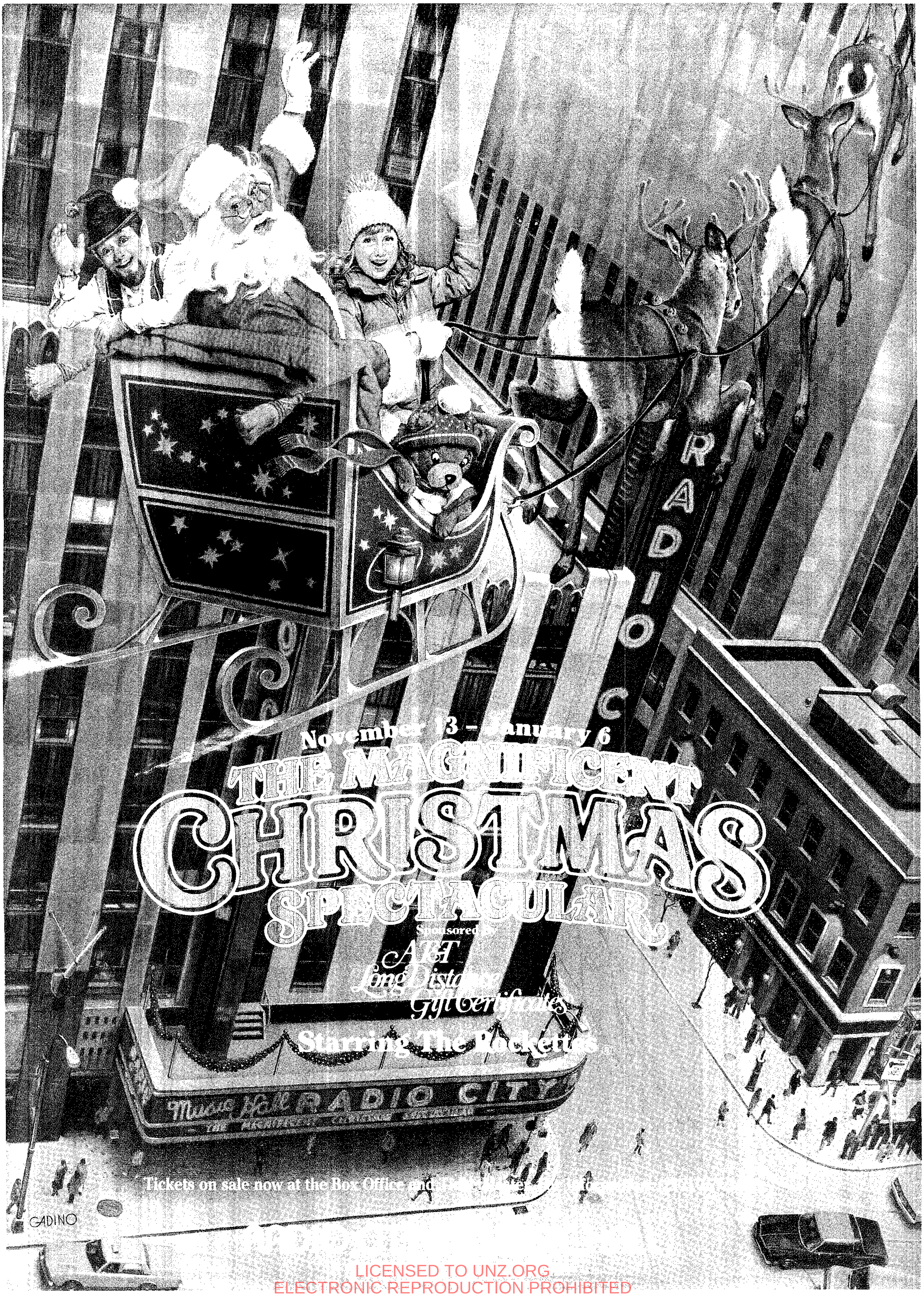
Hold That Wine!

Those who hate expensive appliances will bless the Vacu-Vin for its $23 price tag. Those who find taping a movie on their VCR a major electronics challenge will love it for its simplicity. And oenophiles will adore it for preserving their opened bottles of Chateau Margaux or Lafite Rothschild in pristine condition. With Vacu-Vin, there are no nitrogen tanks and no complicated hook-ups—just a Vacu-Stopper, to cork the bottle, and a Vacu-Pump, which quickly and easily pumps out the air and vacuum-seals the wine against oxidation.

BLOOMINGDALE'S/*The Main Course*
JENNY B. GOODE/*1194 Lexington Avenue, near 81st, 794-2492, and 11 East 10th Street, 505-7666*
MACY'S/*The Cellar*

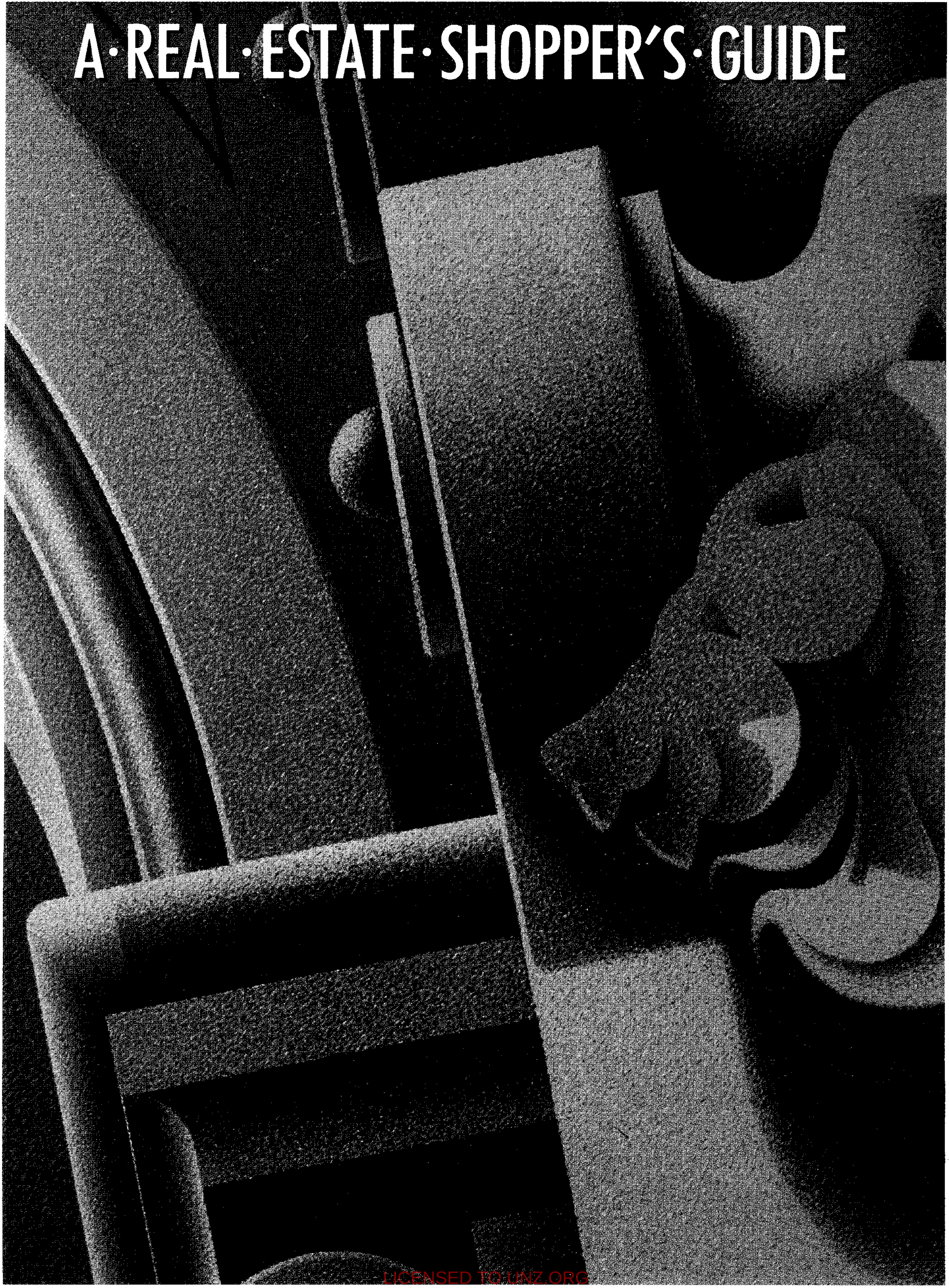


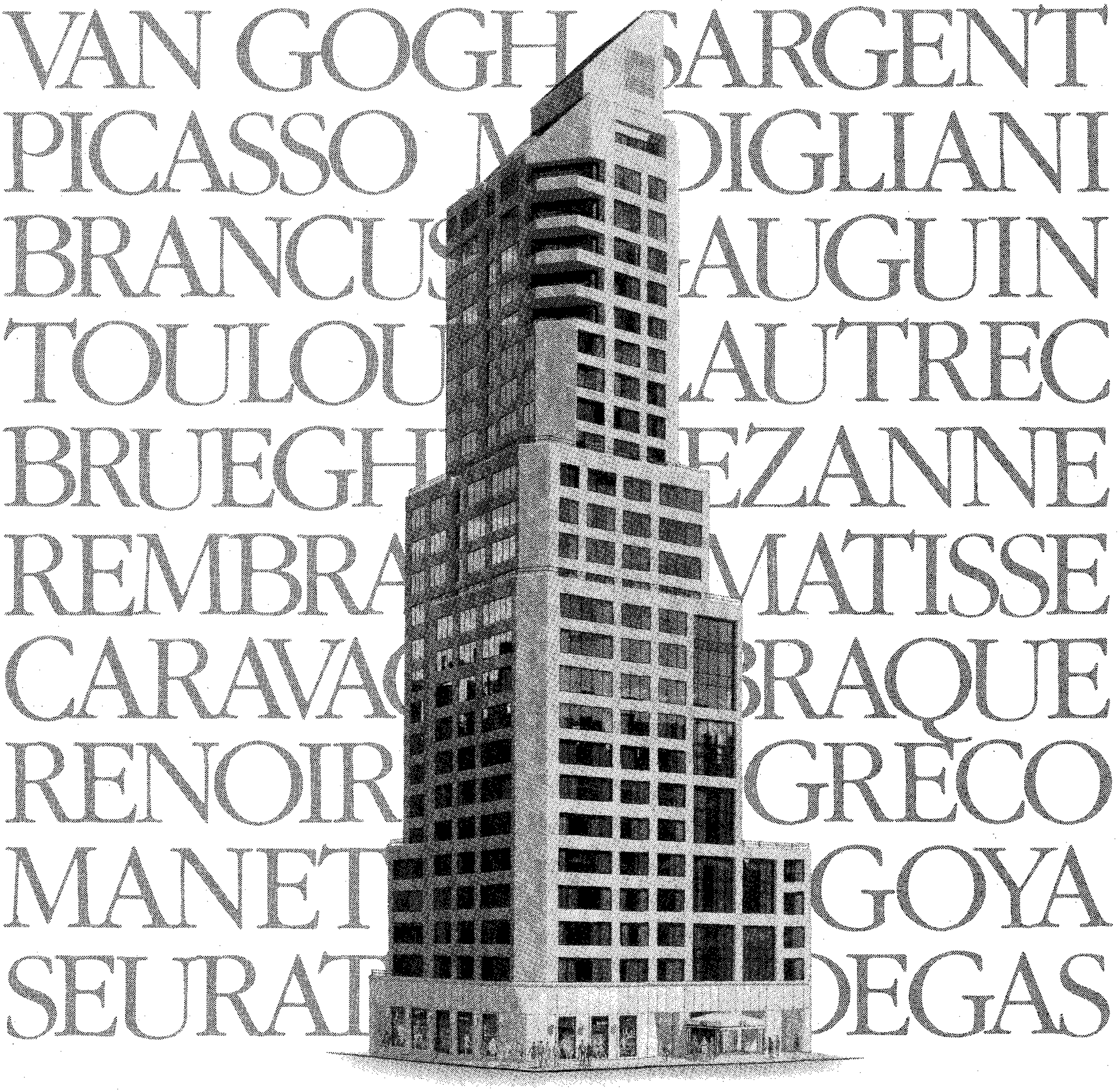
Photographs: top, Monica Stevenson (food stylist: Jeryl Caliern); bottom, Paul Lachenauer.


November 13 - January 6
THE MAGNIFICENT
CHRISTMAS
SPECTACULAR
Sponsored by
AT&T
Long Distance
Gift Certificates
Starring The Rockettes
Tickets on sale now at the Box Office and [illegible]
RADIO CITY
Music Hall
RADIO CITY
THE MAGNIFICENT CHRISTMAS SPECTACULAR
GADINO

SPECIAL ADVERTISING SECTION

A·REAL·ESTATE·SHOPPER'S·GUIDE





A masterpiece in granite and limestone.

If you're looking for walls for your own works of art, nothing surpasses *80th at Madison.*

This new residence, a few paces from the Metropolitan Museum and Central Park, is sure to be coveted by the world's most discerning people. A citadel of sophistication and a 20th Century landmark in one of the most liveable neighborhoods on earth.

And yet only a select few will be able to call *80th at Madison* home.

Every unit created in this luxurious 27-story condominium is noteworthy for its spaciousness. Touches of elegance abound, from Brazilian cherry parquet flooring to brass hardware and plumbing fixtures, to custom European-style vanities and kitchen cabinets. Security is strictly state-of-the-art, with an individually coded system in each unit, and both audio and visual communication between apartment and concierge.

80th at Madison. A masterpiece in granite and limestone. Not to be admired from afar but to be lived in, surrounding yourself with a rare degree of graciousness.

The opportunities for ownership of a two-bedroom or three-bedroom duplex apartment or full floor tower apartment in *80th at Madison* are limited.

80th at Madison

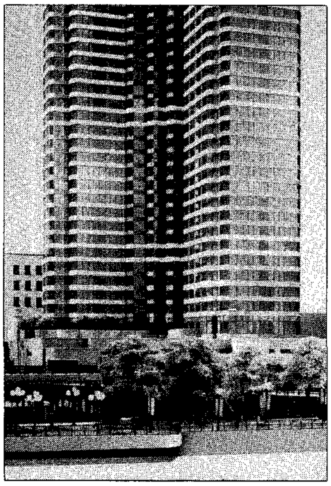
SHOWN BY APPOINTMENT ONLY. For information call (212) 628-3600.
Sponsor: ADCO—Madison Associates, 645 Fifth Avenue, New York, New York 10022
The complete offering terms are in an offering plan available from sponsor.

DEVELOPMENTS

By Peter Carlsen

TRACK STARS

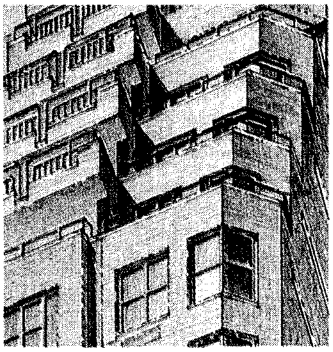
A real amenity is something tangible, something physical. Such as a running track. Take the *tour de force* planned for the Corinthian. Set on a two-acre site, the building's 57-story tower rises from the wider base of the old East Side Airlines Terminal. The outdoor running track will wrap around the perimeter of the fourth floor, on a terrace created by the roof of the base, and will enter the building for a brief stretch. The surface will be Elastocrete, a blend of rubber fibers and granules that offers resiliency and a high-shock-absorbency factor, a safe alternative to concrete sidewalks. However, if you prefer a riverside run, the segment of the East River from 34th to 42nd Street is slowly being turned into an esplanade park—which, the city hopes, will someday connect with a park that rims the entire island. The Glick Organization, developer of the nearby Horizon, is hoping to begin work soon on the first two blocks of the river promenade. Across town, Symphony House claims to be one of the first luxury rentals with a track already in use. Outdoors and on the ninth floor, this track offers views of New York's rapidly changing skyline.



The Horizon

OFF-BROADWAY

The way a building chooses to market itself is always telling. Newmark, Posner and Mitchell, the advertising agency for No. 255 West 85th Street, which is located off Broadway, promotes the building as "Just east of West End." The building's developers hope to attract a discerning crowd, who will appreciate such touches as the hardwood-paneled lobby, with its brass trim and marble floor. The 21-story red-brown-brick building is designed pre-war style, with the upper floors set back, allowing for views of Upper Manhattan and the Hudson. "It all adds up," says principal George Sherman, "to a high-quality, low-profile building." Befitting its pre-war image, it doesn't have a health club. "Who wants the elevator stopping at a floor with a permanently wet carpet?" teases Sherman.



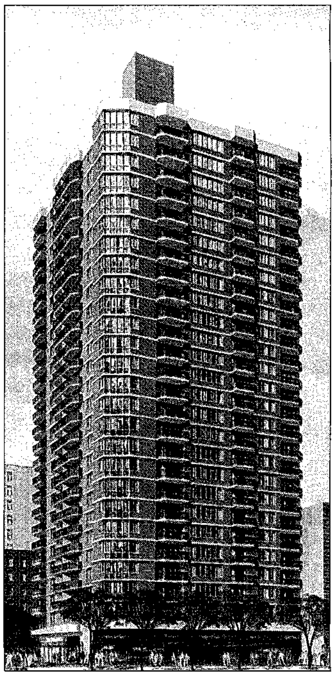
No. 255 West 85th Street

HAT TRICK

One of the more-visible new residential projects in Greenwich Village is the 22 Perry Street Condominium, a triangular-shape building located at the corner of Perry Street and Seventh Avenue. Six stories high, its architecture reflects the historical styles of the landmark district in which it stands, while adding distinctive detailing that sets it apart from other nearby buildings. In this luxury residence, architect John Klausz playfully toys with convention. For instance, the dormer windows project subtly from the slate mansard roof, the windows themselves are designed in a kind of "eyebrow" pattern, and the corner of this building is topped by a "witch's hat" cupola.

LEX MAKE A DEAL

One of the first events of the new year in the luxury-residential-housing market will be the opening for occupancy of Lex, The Hakimian Organization's new building at the northwest corner of 24th Sreet and Lexington Avenue. This 26-story tower combines the flexibility of condominium ownership—so the owner has such privileges as unrestricted subletting rights—with the advantages of co-op financing: relatively small down payments and low maintenance charges. According to Joe Sopher, president of J. I. Sopher & Company, Inc., exclusive sales-and-marketing agent for the property, Lex offers "the most affordable new luxury apartments in Manhattan." Many of the units in the building, which range from studios to two-bedrooms, are going on the market for less than $300 a square foot. Among the features here are a rooftop sun deck and the Club Lex fitness facility, complete with swimming pool and saunas.



Lex

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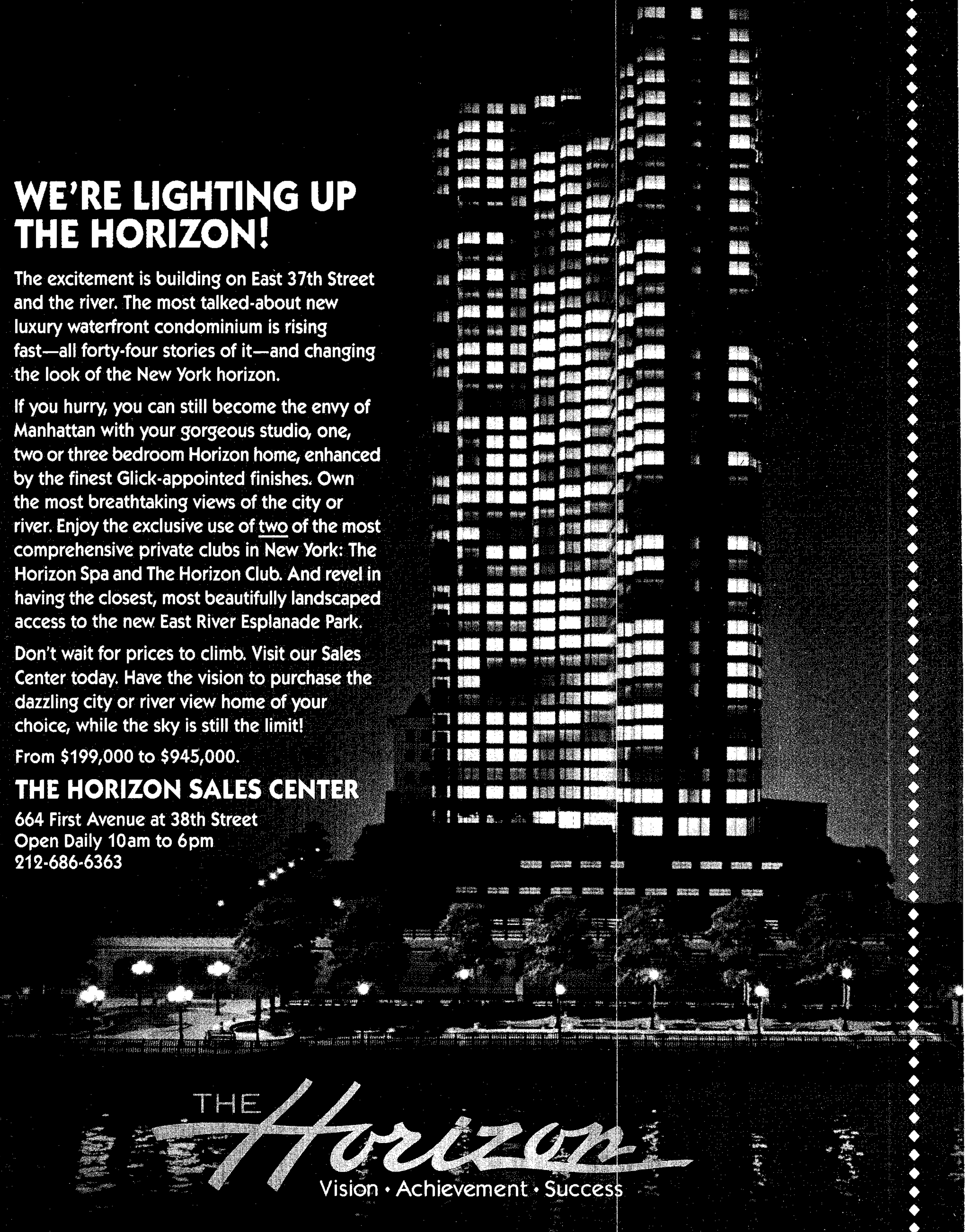

WE'RE LIGHTING UP THE HORIZON!

The excitement is building on East 37th Street and the river. The most talked-about new luxury waterfront condominium is rising fast—all forty-four stories of it—and changing the look of the New York horizon.

If you hurry, you can still become the envy of Manhattan with your gorgeous studio, one, two or three bedroom Horizon home, enhanced by the finest Glick-appointed finishes. Own the most breathtaking views of the city or river. Enjoy the exclusive use of two of the most comprehensive private clubs in New York: The Horizon Spa and The Horizon Club. And revel in having the closest, most beautifully landscaped access to the new East River Esplanade Park.

Don't wait for prices to climb. Visit our Sales Center today. Have the vision to purchase the dazzling city or river view home of your choice, while the sky is still the limit!

From $199,000 to $945,000.

THE HORIZON SALES CENTER

664 First Avenue at 38th Street
Open Daily 10am to 6pm
212-686-6363

THE *Horizon*

Vision • Achievement • Success

A GLICK ORGANIZATION CONDOMINIUM

The complete offering terms are in an offering plan available from the Sponsor N.Y. CD86-399. This is not an offering to New Jersey residents. Exclusive Sales Agents: The Marketing Directors, Inc. Sponsor: Glick Development Affiliates. The anticipated opening of The Horizon Spa and The Horizon Club is Summer, 1988. Prices are subject to change.

NEW BUILDINGS
OPEN THIS WINTER

All over the city, brand-new buildings now stand ready for occupancy. This listing of luxury-residential units includes a selection of properties that are currently open—or will be by winter's end. Unless otherwise noted, all buildings are condominiums or rentals.

Prices reflect the market this fall and are subject to change. While owner-rentals are available in some of the condominium buildings, the rental information provided is for previously unoccupied apartments available from the sponsors. Given the rate at which apartments in these buildings are selling or renting, not all of the unit types mentioned for each property may still be available. Services listed under "Amenities" may be provided on a fee basis.

DOWNTOWN BATTERY PARK CITY

Tip of Manhattan–Houston Street
East River–Hudson River

LIBERTY COURT

200 Rector Place, NYC.
SALES: Joseph Remmes, 212-945-4100.
44 stories; 549 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges*
Studio	550	$135-176K	$295-330
1-bdrm	604-846	$151-259K	$448-566
2-bdrm	766-951	$230-520K	$503-1,138
3-bdrm	1,180	$251-885K	$549-1,937
Penthouse			
1-bdrm	1,145	$540K	$1,182
2-bdrm	1,434	$775K	$1,696
3-bdrm	1,690	$900K	$1,970

*Real-estate tax included.

AMENITIES: Business center, concierge, courtyard, doorman, valet dry cleaning, attended garage, health club (fee) with 20' x 40' swimming pool, housekeeping services, laundry room on every floor, limousine service, media lounge, pets allowed, intrusion alarms in apartments, audio-visual security system, rooftop sun deck, maid and valet services.

APARTMENTS: All: Marble bathroom, oak-parquet floors, oversize windows. Some: Balcony, bathroom adjoining each bedroom, walk-in closets, formal dining room, foyer, eat-in kitchen, pass-through kitchen, marble powder room, terrace, wraparound windows.

CEILING HEIGHTS: 8'2"–9'6".

The listings throughout this special advertising section have been compiled by New York Magazine *with the help of developers, sales-and-marketing agents, and advertising and public-relations firms, and the magazine cannot be responsible for their accuracy. Nothing here should be construed as an offer to sell or a solicitation of an offer to buy any of the properties herein.*

DALTON ON GREENWICH

303 Greenwich Street, NYC.
SALES: M. J. Raynes Incorporated, 212-693-2700.
11 stories; 84 residential units.

COST

Unit*	Sq. Ft.	Price	Common Charges
Studio	541	$171-175K	$294
1-bdrm	698-820	$185-300K	$380-446
2-bdrm	955-990	$289-345K	$520-539
3-bdrm	1,300	$495-505K	$709
Loft	1,271-1,470	$410-575K	$387-448

*Penthouses and large terrace units also available.

AMENITIES: Concierge, landscaped courtyard, door attendant, pets allowed, intrusion alarms in apartments, audio-visual security systems, rooftop sun deck.

APARTMENTS: All: Oak-parquet floors, oversize windows. Some: Bathroom adjoining each bedroom, walk-in closet, dressing room, fireplace, foyer, pass-through kitchen, powder room, terrace, bay windows.

CEILING HEIGHTS: 8'1"–12'.

THE POLICE BUILDING

240 Centre Street, NYC.
SALES: Stanley Thea Associates, Inc., Glenn Fleiss, 212-226-5641.
5 stories; 55 residential units.
Condop building.

COST

Unit	Sq. Ft.	Price	Maintenance
1-bdrm	908-2,110	$350-876K	$683-1,710
2-bdrm	1,734-2,460	$713-1,077K	$1,392-2,104
Duplex			
1-bdrm	909-1,523	$338-583K	$661-1,139
2-bdrm	1,227-1,568	$409-585K	$799-1,143
3-bdrm	1,815-2,484	$686-1,023K	$1,339-1,998
Triplex			
2-bdrm	2,675	$1,471K	$2,873

AMENITIES: Baby-sitting, catering, concierge, doorman, valet dry cleaning, garden, housekeeping services, limousine service, meeting room, pets allowed, room service, intrusion alarms in apartments, audio-visual security system, video intercom, maid and valet services. New York City landmark building; listed on National Register of Historic Places.

APARTMENTS: All: Oak floors, powder room, washer/dryer. Some: Balcony, bathroom adjoining each bedroom, walk-in closet, formal dining room, dressing room, private elevator, room-size entry gallery, foyer, pass-through kitchen, skylight, terrace, whirlpool bath, knee-to-ceiling windows, oversize windows.

CEILING HEIGHTS: 9'4"–18'.

THE VILLAGE

Houston Street–14th Street
East River–Hudson River

PRINTING HOUSE CONDOMINIUMS

421 Hudson Street, NYC.
SALES: Habitations Limited, Inc., 212-675-2680
10 stories; 184 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges*
Duplex			
1-bdrm	725-925	$224-315K	$150-200
2-bdrm	900-1,390	$319-525K	$180-280
Duplex penthouse			
1-bdrm	725-925	$724-315K	$150-200
2-bdrm	900-1,390	$319-525K	$180-280
Duplex townhouse			
1-bdrm	900	$340-360K	$180
Triplex townhouse			
2-bdrm	1,250	$525K	$260

*Because of J-51 tax abatement, no taxes until 1993.

AMENITIES: Courtyard garden, doorman, valet dry cleaning, health club (fee) with 20' x 30' swimming pool, housekeeping services, pets allowed, audio-visual security system, solar heating, valet services.

APARTMENTS: All: Oak floors. Some: Bathroom adjoining each bedroom, walk-in closets, formal dining room, dressing room, room-size entry gallery, fireplace, oak-parquet floors, foyer, eat-in kitchen, pass-through kitchen, powder room, skylight, terrace, oversize windows.

CEILING HEIGHTS: 16'–17'.

THE PERRY & WEST APARTMENTS

167 Perry Street, NYC.
SALES: Debra Kameros Company, 212-255-2737.
6 stories; 74 residential units.
Cooperative building.

COST

Unit	Sq. Ft.	Price	Maintenance
Studio	420-551	$125-152K	$197-240
1-bdrm	650-900	$185-265K	$292-418
Duplex			
1-bdrm	765-900	$239-259K	$387-418

AMENITIES: Concierge, laundry room on every floor, pets allowed, video intercom, landscaped rooftop sun deck.

APARTMENTS: All: Oak floors, foyer, oversize windows. Some: Balcony, bathroom adjoining each bedroom, walk-in closet, dressing room, fireplace, garden, pass-through kitchen, skylight, terrace, whirlpool bath.

CEILING HEIGHTS: 8′8″–9′.

22 PERRY STREET CONDOMINIUM

22 Perry Street, NYC.
SALES: 170 West Village Associates, Gregory Bagarozy, 212-463-8833.
6 stories; 21 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	457-503	$157-189K	$280-$309
1-bdrm	597-919	$192-341K	$254-$391
Duplex penthouse			
1-bdrm	$736-884	$286-327K	$313-$376
2-bdrm	1,524	$628K	$648

AMENITIES: Laundry room on every floor, pets allowed, video intercom, rooftop sun deck.

APARTMENTS: All: Fireplace, herringbone-pattern pecanwood floors, whirlpool bath, oversize windows. Some: Balcony, bathroom adjoining each bedroom, marble bathroom, walk-in closets, dressing room, room-size entry gallery, foyer, eat-in-kitchen, pass-through kitchen, marble powder room, skylight, terrace, greenhouse windows, knee-to-ceiling windows, wall-to-wall windows, wraparound windows.

CEILING HEIGHTS: 9′–30′.

THE SEQUOIA

222 West 14th Street, NYC.
SALES: Richard Cantor, Inc., Randy Riggs, 212-222-1400.
15 stories; 132 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	357-625	$124-210K	$109-193
1-bdrm	581-918	$210-325K	$225-417
2-bdrm	936-1,074	$380-455K	$290-338
Duplex penthouse			
2-bdrm	1,219	$595K	$436
Triplex penthouse			
2-bdrm	1,102	$565K	$390

AMENITIES: Banquet/meeting room, concierge, valet dry cleaning, fitness center, attended garage, pets allowed.

APARTMENTS: All: Oak-parquet floors. Some: Balcony, bathroom adjoining each bedroom, marble bathroom, walk-in closet, pass-through kitchen, terrace, greenhouse windows, oversize windows.

CEILING HEIGHTS: 8′–11′.

LOWER MIDTOWN

14th Street–34th Street
East River–Hudson River

CHATHAM IN CHELSEA

445 West 19th Street, NYC.
SALES: Select Properties, Inc., 212-645-0019.
10 stories; 70 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	437-489	$118-126K	$180-196
1-bdrm	548-582	$147-164K	$226-256
Duplex penthouse			
2-bdrm	1,017	$299K	$469
3-bdrm	1,242	$451K	$707

AMENITIES: Landscaped garden, pets allowed, audio-visual security system, intrusion alarms in apartments, rooftop sun deck.

APARTMENTS: All: Oak floors, pass-through kitchen. Some: Balcony, cathedral ceiling, fireplace, foyer, powder room, terrace, floor-to-ceiling windows.

CEILING HEIGHTS: 8′–16′.

GRAMERCY PLACE

280 Park Avenue South, NYC.
SALES: J. I. Sopher & Co., 212-529-8888.
28 stories; 259 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges
1-bdrm	629-861	$205-404K	$256-350
2-bdrm	1,032-1,266	$363-475K	$420-515

AMENITIES: Concierge, doorman, garden, rooftop health club with 20′ x 43′ swimming pool, intrusion alarms in apartments, audio-visual security system, rooftop sun deck.

APARTMENTS: All: Oak-parquet floors. Some: Fireplace, eat-in kitchen, pass-through kitchen, marble powder room, terrace, greenhouse windows.

CEILING HEIGHTS: 8′3″–9′3″.

THE MILAN

120 West 23rd Street, NYC.
RENTALS: The Feathered Nest, Inc., 212-463-9000.
15 stories; 42 residential units.

COST

Unit	Sq. Ft.	Rent
Studio	560-600	$1,290-1,400
2-bdrm	965-1,035	$2,000-2,450
3-bdrm	1,250-1,300	$2,990-3,650

AMENITIES: Concierge, doorman, valet dry cleaning, pets allowed, intrusion alarms in apartments, audio-visual security system, maid and valet services.

APARTMENTS: All: Balcony, bathroom adjoining each bedroom, marble bathroom, oak-parquet floors, foyer, terrace, whirlpool bath, floor-to-ceiling windows, wall-to-wall windows. Some: Walk-in closet, dressing room, fireplace, pass-through kitchen, marble powder room.

CEILING HEIGHTS: 9′–9′10″.

LEX

50 Lexington Avenue, NYC.
SALES: J. I. Sopher & Co., 212-260-7000.
26 stories; 185 residential units.

COST: To be determined.

AMENITIES: Exercise room with sauna and swimming pool, lobby attendant, mail-and-package room, audio-visual security system, rooftop sun deck.

APARTMENTS: All: Marble bathroom, Asian-oak floors. Some: Balcony, bathroom adjoining each bedroom, walk-in closet, fireplace, foyer, pass-through kitchen, floor-to-ceiling windows, knee-to-ceiling windows, wraparound windows.

CEILING HEIGHTS: 8′1″–9′2″.

WINDSOR COURT

151, 155 East 31st Street, NYC.
RENTALS: Milford Management, 212-684-5900.
30 stories (2 buildings); 705 residential units.

COST

Unit	Sq. Ft.	Rent
1-bdrm	600-725	$1,535-1,940
2-bdrm*	1,000-1,100	$2,065-2,700
3-bdrm*	1,100-1,200	$2,470-3,650

*Includes convertibles.

AMENITIES: Banquet/meeting room, concierge, doorman, valet dry cleaning, attended garage, garden, health club (fee) with 20′ x 40′ swimming pool, housekeeping services, laundry room on every floor, pets allowed, intrusion alarms in apartments, rooftop sun deck, maid and valet services.

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CEILING HEIGHT: 8'6".

MIDTOWN

34th Street–57th Street
East River–Hudson River

THE HORIZON

415 East 37th Street, NYC.
SALES: The Marketing Directors, Inc.,
Beth Dahlman, 212-686-6363.
44 stories; 411 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	588–767	$199–253K	$222–289
1-bdrm*	697–1,089	$222–435K	$263–409
2-bdrm*	1,130–1,529	$461–593K	$426–576
3-bdrm*	1,614–2,222	$715–975K	$612–837

*Includes convertibles.

AMENITIES: Banquet/meeting room, business center, card room, child-care center/nursery, concierge, photography darkroom, doorman, exercise and treatment rooms, valet dry cleaning, attended garage, rooftop health club with 20' x 38' swimming pool, indoor jogging track, limousine service, intrusion alarms in apartments, audio-visual security system.

APARTMENTS: All: Oak-parquet floors, knee-to-ceiling windows. Some: Balcony, walk-in closet, foyer, pantry, marble powder room, washer/dryer.

CEILING HEIGHT: 8'3".

CITYSPIRE

150 West 56th Street, NYC.
SALES: James Charles Stewart, Inc., 212-333-3900.
73 stories; 340 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges*
Studio	475–540	$200–254K	$280–338
1-bdrm	645–916	$254–444K	$350–540
2-bdrm	1,100–1,600	$463–874K	$641–1,018
3-bdrm	2,014	$1,508–1,636K	$1,883–1,966
Duplex penthouse			
2-bdrm	1,947	$1,011–1,258K	$1,201–1,428
3-bdrm	2,160–2,224	$1,546–1,834K	$1,831–2,235

*Real-estate tax included.

AMENITIES: Baby-sitting, banquet/meeting room, billiards room, business center with computer, fax machine, secretarial services, and telex, catering, concierge, doorman, valet dry cleaning, attended garage, health club with 50' swimming pool, housekeeping services, limousine service, media lounge, pets allowed, room service, intrusion alarms in apartments, audio-visual security systems, butler, maid, and valet services.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, herringbone-pattern Asian-cherrywood floors, foyer, knee-to-ceiling windows. Some: Balcony, walk-in closet, pass-through kitchen, marble powder room, whirlpool bath, wraparound windows.

CEILING HEIGHTS: 8'6"–18'.

CENTRAL PARK PLACE

301 West 57th Street, NYC.
SALES: Manhattan Marketing, Inc., Darleen Krimetz, 212-246-6300.
56 stories; 301 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	588–669	$247–269K	$267–304
1-bdrm*	789–1,033	$435–670K	$358–469
2-bdrm	1,236–1,466	$685–1,625K	$561–666
3-bdrm	1,828–2,966	$1,310–2,690K	$830–1,347
Penthouse			
Open-plan	2,710–3,550	$2,950–4,000K	$1,230–1,611

*Some with den.

AMENITIES: Baby-sitting, business center with computer, fax machine, and telex, catering, concierge, private dining club, doorman, valet dry cleaning, elevator attendant, health club with 25' x 40' swimming pool, hotel suites for guests, limousine service, pets allowed, intrusion alarms in apartments, audio-visual security system, maid and valet services.

APARTMENTS: All: Marble bathroom, hand-laid Brazilian-ivorywood floors, washer/dryer, bay windows, oversize windows. Some: Balcony, walk-in closet, turn-key elevator, room-size entry gallery, fireplace, foyer, eat-in kitchen, pass-through kitchen, marble powder room, terrace, whirlpool bath.

CEILING HEIGHT: 9'.

TRUMP PARC

106 Central Park South, NYC.
SALES: The Trump Organization, 212-247-7000.
38 stories; 340 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	300–550	$170–400K	$183–375
1-bdrm	600–1,000	$200–600K	$300–563
2-bdrm	1,100–2,800	$480–3,000K	$600–900
3-bdrm	1,600–3,600	$1,500–3,010K	$900–1,545
4-bdrm	4,000	$3,050–3,400K	$1,220

AMENITIES: Baby-sitting, concierge, doorman, valet dry cleaning, attended garage, housekeeping services, limousine service, pets allowed, room service, intrusion alarms in apartments, audio-visual security system, 24-hour security guards, butler, maid, and valet services.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, walk-in closet, herringbone-pattern teak floors, foyer, marble powder room, washer/dryer, floor-to-ceiling windows. Some: Balcony, formal dining room, dressing room, private elevator, room-size entry gallery, eat-in kitchen, terrace, whirlpool bath.

CEILING HEIGHTS: 8'6"–14'.

UPPER EAST SIDE

57th Street–96th Street
Fifth Avenue–East River

LE CHAMBORD

350 East 72nd Street, NYC.
SALES: The Marketing Directors, Inc.,
212-744-4450.
23 stories; 39 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges
2-bdrm	1,049–1,426	$470–720K	$698–949
3-4 bdrm	2,654–2,800	$1,235–1,470K	$1,766–1,868
Duplex			
2-bdrm	1,671	$990K	$1,112

AMENITIES: Baby-sitting, catering, concierge, doorman, valet dry cleaning, garden, housekeeping services, limousine service, pets allowed, intrusion alarms in apartments, audio-visual security systems, butler, maid, and valet services.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, walk-in closets, room-size entry gallery, hand-laid, herringbone-pattern Asian-oak floors, foyer, washer/dryer, whirlpool bath. Some: Balcony, formal dining room, fireplace, garden, marble powder room, terrace, floor-to-ceiling windows, greenhouse windows, knee-to-ceiling windows.

CEILING HEIGHTS: 9'2"–18'4".

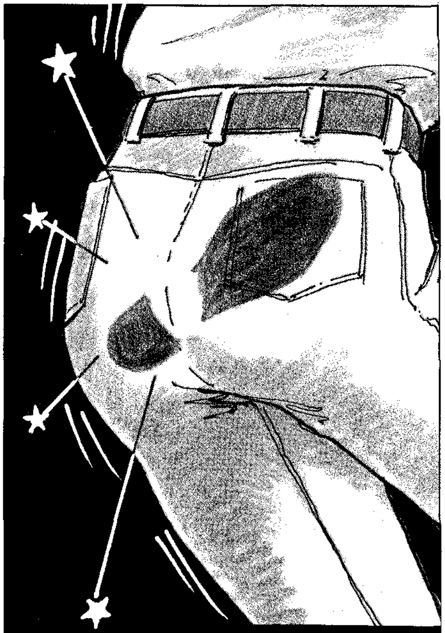
80TH AT MADISON

45 East 80th Street, NYC.
SALES: Jason Reed, 212-628-3600.
26 stories; 50 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges*
2-bdrm	1,600–1,800	$850–1,200K	$1,125
3-bdrm	2,500	$1,850–2,750K	$1,754
Duplex			
2-bdrm	2,000	$1,200–1,550K	$1,500

*Real-estate tax included.



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APARTMENTS: All: Onyx bathroom, walk-in closet, Brazilian-cherrywood floors, washer/dryer, whirlpool bath. Some: Balcony, bathroom adjoining each bedroom, card-access elevator, room-size entry gallery, eat-in kitchen, marble powder room, terrace.

CEILING HEIGHTS: 8'5"–9'.

THE COLORADO

201 East 86th Street, NYC.
RENTALS: Raskin, Matza & Cohen, Inc.
212-860-7200.
35 stories; 256 residential units.

COST

Unit	Sq. Ft.	Rent
Studio	420	$1,330–1,345
1-bdrm	600–700	$1,495–1,805
Jr-4*	800	$1,870–2,100

*Convertible.

AMENITIES: Doorman, concierge, pets allowed, intrusion alarms in apartments, landscaped rooftop sun deck.

APARTMENTS: All: Oak-parquet floors, pass-through kitchen, oversize windows. Some: Bathroom adjoining each bedroom, walk-in closet, foyer, powder room.

CEILING HEIGHT: 8'4".

CHANNEL CLUB

455 East 86th Street, NYC.
SALES: M. J. Raynes Incorporated, 212-349-0003.
40 stories; 148 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	458–555	$170–218K	$266–315
1-bdrm	675–907	$241–402K	$389–527
2-bdrm	1,253–1,325	$575–800K	$728–770
Penthouse			
4-bdrm*	4,300	$2,009K	$2,450
Duplex			
2-bdrm	1,520	$535K	$884

*With maid's room.

AMENITIES: Automatic teller machine, concierge, doorman, valet dry cleaning, garden, health club with 20' x 40' swimming pool, media lounge, intrusion alarms in apartments, separate storage area, wine cellar.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, herringbone-pattern oak floors, whirlpool bath, knee-to-ceiling windows. Some: Balcony, walk-in closet, formal dining room, fireplace, foyer, pass-through kitchen, marble powder room, washer/dryer.

CEILING HEIGHT: 8'6".

UPPER WEST SIDE

57th Street–96th Street
Central Park West–Hudson River

COLUMBUS TOWNHOUSE CONDOMINIUMS

103-105 West 89th Street, NYC.
SALES: Raskin, Matza & Cohen, Inc., Suzanne Shiekman, 212-877-4444.
6 stories; 13 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges*
1-bdrm	835	$297K	$271
Duplex			
2-bdrm	1,270–1,610	$425–595K	$374–543
3-bdrm	1,685–1,915	$695–765K	$639–702
4-bdrm	1,810–1,975	$675–795K	$614–719
Duplex penthouse			
2-bdrm	1,705	$765K	$702
3-bdrm	1,950	$895K	$798

*Real-estate tax included.

AMENITIES: Valet dry cleaning, garage, pets allowed, intrusion alarms in apartments, PBX intercom, video intercom.

APARTMENTS: All: Balcony, fireplace, oak floors, whirlpool bath. Some: Bathroom adjoining each bedroom, walk-in closet, foyer, garden, pass-through kitchen, powder room, skylight, rooftop terrace, greenhouse windows, wraparound windows.

CEILING HEIGHTS: 8'8"–13'.

WESTCHESTER

PIERPOINTE ON THE HUDSON: SCRIMSHAW HOUSE

Foot of Main Street, Yonkers.
SALES: NCAS Development Corp., Dawn Tsien, 914-376-3120.
12 stories; 138 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio*	451–1,010	$85–275K	$95–441
1-bdrm	621–1,085	$95–210K	$150–378
2-bdrm	926–1,090	$193–271K	$303–433
Duplex			
1-bdrm	822–921	$182–250K	$283–393
2-bdrm	1,110–1,428	$220–343K	$374–540
Duplex penthouse			
2-bdrm	1,254	$497K	$580

*Some with sleeping loft.

AMENITIES: Concierge, courtyard, parking, audio-visual security system. Golf and sailing nearby. Express bus to Manhattan; private shuttle bus to Metro-North; 25 minutes to midtown.

APARTMENTS: All: Oak-parquet floors. Some: Bathroom adjoining each bedroom, cathedral ceiling, walk-in closet, foyer, garden, eat-in kitchen, pass-through kitchen, powder room, terrace, oversize windows.

CEILING HEIGHTS: 8'6"–18'.

COBBLEFIELD

One Cobblefield Road, White Plains.
SALES: The Marketing Directors, Inc.,
914-682-0002.
2, 3 stories; 97 townhouse units.
Homeowners Association.

COST Unit*	Sq. Ft.	Price	Homeowners Dues
3-bdrm	2,624–2,853	$525–575K	$297
4-bdrm	3,600	$725–735K	$297

*Includes den.

AMENITIES: Banquet/meeting room, exercise room with sauna, 24-hour gatekeeper, media room, parking, pets allowed, 30' x 50' outdoor swimming pool with sundeck, tennis courts. Golf nearby. Forty minutes to Manhattan by Metro-North or car.

APARTMENTS: All: Carpeting, wood deck, fireplace, foyer, two-car garage, garden, powder room, washer/dryer, whirlpool bath, bay windows, floor-to-ceiling windows, muntin windows. Some: Basement, cathedral ceiling, formal dining room, dressing room, room-size entry gallery, pantry.

CEILING HEIGHTS: 8'–17'.

SULLIVAN COUNTY

THE WOODS AT DAVOS

P.O. Box 325, Woodridge.
SALES: SBC Enterprises, Barbara Lubeck.
914-434-0500.
1, 2 stories; 121 residential units.

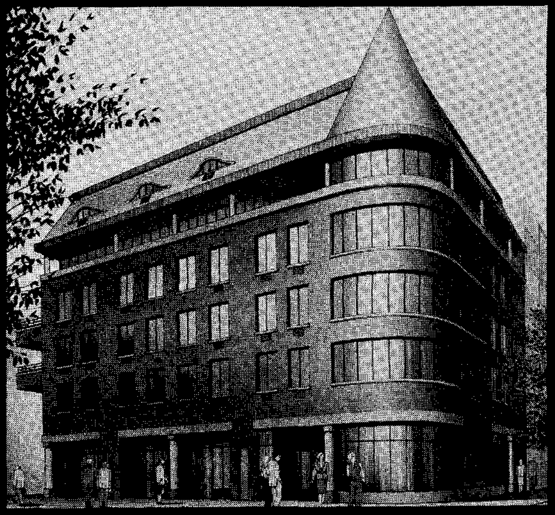
COST Unit	Sq. Ft.	Price	Common Charges*
2-bdrm[1]	1,049–1,400	$118–147K	

*Because ownership involves fee-simple deed, there are no common charges. [1]Some with den.

AMENITIES: Baby-sitting, banquet/meeting room, card and game rooms, catering, children's playroom, fitness center with sauna and 50' x 80' outdoor swimming pool, pets allowed, public restaurant, intrusion alarms in apartments, landscaped sundeck. Basketball, handball, tennis, and volleyball courts. Located on 1,000 acres of woodlands with bridle paths, jogging paths, downhill and cross-country skiing, stables, and mountaintop ski lodge. One hour and 45 minutes from Manhattan by car.

APARTMENTS: All: Basement, carpeting, wood deck, garden, fireplace, foyer, washer/dryer, oversize windows. Some: Bathroom adjoining each bedroom, cathedral ceiling, eat-in kitchen, pass-through kitchen, powder room.

CEILING HEIGHT: 8'.



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SPEAK, MEMORY

"...The Joffrey reconstruction of Nijinsky's *Sacre du Printemps* is of more value as investigative scholarship than as theater..."

THE BIRTH OF VASLAV NIJINSKY'S *Le Sacre du Printemps*, the ballet that declared the advent of modernism in dance, was appropriately violent. From the first notes of Stravinsky's score, the fashionable Parisians assembled for the premiere, at the Théâtre des Champs-Élysées on May 29, 1913, expressed their vociferous disapproval. The web of staccato rhythms, the instrumental voices that sounded like primal cries were an assault on their ears; to their unprepared eyes, Nijinsky's involuted, convulsive movement looked like a fall from grace, portending chaos.

Their response was promptly countered by an equally vehement faction of artists sympathetic to the avant-garde aesthetic of Diaghilev's Ballets Russes. Catcalls, whistles, and shouting escalated to physical rebuttals. "Let the performance continue," Diaghilev pleaded from his box, while in the wings a distraught Nijinsky beat and shouted out the counts for his dancers, the music being drowned in the tumult.

After eight performances, the ballet disappeared. Its legend lived, and grew—from all secondhand evidence, with sound cause. This season, the **Joffrey Ballet,** currently at the City Center, is offering a reconstruction of the piece by the dance scholar Millicent Hodson. The production represents years of devoted and meticulous effort; I wish I could report that it has the impact attributed to the original.

First, there are grave problems with the dancers' performance. *Sacre* is an evocation of pre-Christian Slavic ritual: At the dawn of time, a tribe for whom nature is a force animated by gods practices the rites that ensure the return of fertility to the earth; at their climax, a young woman is chosen to dance herself to death—a sacrifice to, or bride of, the sun. As I understand it, the ballet should look like a maelstrom of energy contained within asymmetrical, abruptly exploding and recohering, but tightly controlled patterns—brute, exalted feeling structured, just barely, by ritual form.

TRIBAL RITE: *Joffrey Ballet dancers à la Russe.*

The Joffrey dancers follow with sweet obedience the complex patterns set for them, as if supreme artistic good consisted in being in the right place at the right time. They deal in the same way with the eerily evocative stance Nijinsky devised for his primitives—limbs angled, feet swiveled in, head jutting forward or tilted sideways, hands stiffly flat or curled into fists—rendering it as superficial decoration. No wonder that, when they attempt to move in this posture, their action has no muscular impulse. What's more, their classical training makes them so resistant to giving their weight to the ground, you begin to wish the whole affair had been handed over to Paul Taylor's dancers, or Martha Graham's.

These deficiencies might be remedied. But there's a more serious question: How authentic is this choreography? Hodson has done a heroic research job, working in tandem with the art historian Kenneth Archer, who reconstructed the scenery and the elaborate folkloric costumes designed by Nicholas Roerich. The richest sources available to her were notations made in rehearsal scores by the composer and by Marie Rambert (who used her Dalcroze training to help Nijinsky sort out the complex counts). Supplementary information included contemporary sketches of the movement; a few photographs; necessarily brief, general descriptions of the choreography in reviews and memoirs; and an account of the self-immolation solo given to a Soviet ballet historian by the choreographer's sister, Bronislava Nijinska, on whom that passage was created. But Hodson's scrupulous bar-by-bar documentation of the sources for the movement she finally mounted—samples were provided in the press kit—reveals how incomplete the evidence is and how open to a variety of interpretations is a directive like "arms rigidly bent at the elbow."

You can prove it to yourself. Assemble a dozen agile friends in a space with some elbow room; give them, say, 36 counts of the music along with the corresponding verbal and pictorial information Hodson assembled, and ask them to reproduce that fragment of the dance. Chances are the results will all look *something* like the Joffrey rendition, yet be disparate enough to convince you that the original can only be approximated. But in art there's no such thing as "almost." For this reason, Hodson's *Sacre* has more value as a piece of investigative scholarship than as theater.

At present, the most provocative section in the ballet is the selection of the Chosen One. The scene begins lyrically, with thirteen girls circling delicately on tiptoe, each leaning her head on her upraised hand. Suddenly, their gait changes to a series of sliding lunges, with predatory arms, and their formation to a pair of traplike concentric circles. They take up a milder weaving pattern in which a girl stumbles once, then again, whereupon the others turn on her and push her viciously into the center of their ring. As she stands there immobilized, they stamp violently around her, then back off into a communal huddle, leaving her isolated. She dances herself to death before a group of male elders, but it is clearly her sisters who have been responsible for her election. The message is chilling. ■

Photograph ©1987 by Herbert Migdoll.

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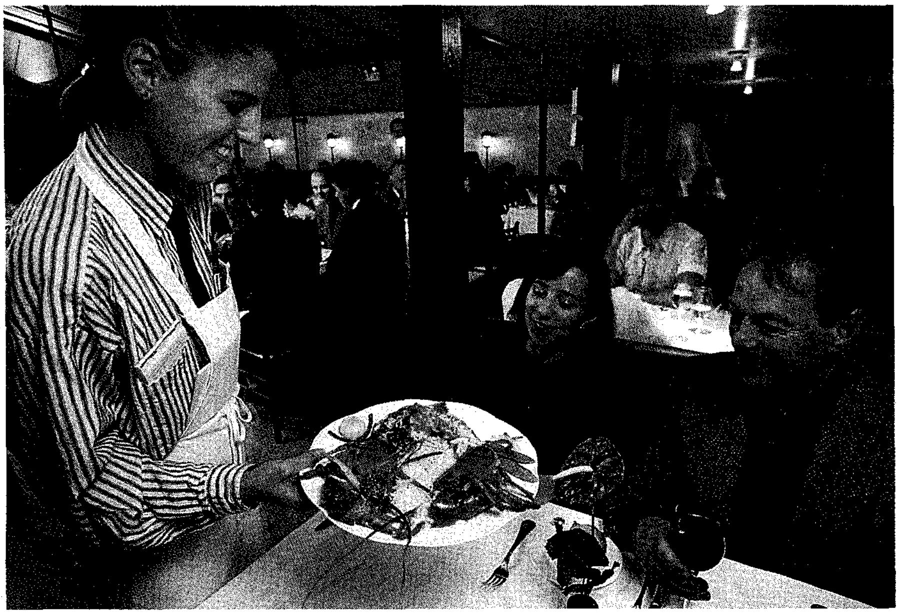

SHELL GAME: *Richard Krause's lobster, at Melrose.*

NEW YORK HAS A MOUTH THAT NEVER sleeps, a heart that falls madly in love every fifteen minutes. So naturally, when the earth moves in California, we feel a shivery frisson here. It's an amusing reversal: Go east, young lettuce! This season, Manhattan is being wooed by two tender offshoots of Chinois on Main, Wolfgang Puck's splendid vision of China-by-the-sea in Santa Monica.

California cooking: When it's good, it's very, very good, and when it's bad, at least it's full of vitamins.

THE SUBMARINE-TAUT KITCHEN AT **Melrose** is stirring up wonderful food, somewhat high-priced for so modest a setting. If an entrepreneurial chef hasn't got some truffle-struck restaurant-groupie billionaire scattering greenbacks on his behalf, this is how his new restaurant might look. Plain. Even dowdy. With a fake putting green on the floor and high-tech garden lights, and a few jade leatherette booths just wide enough for two (as long as both aren't wearing shoulder pads).

It's not that waves of backers didn't court Richard Krause—loved for his designer pizzas and potato pancakes, his near-sushi grills and Oriental aphorisms—during his two years in the spotlit open kitchen at Batons. But when one deal after another fizzled, Krause decided to move on his own and promptly fell in love with a narrow, half-subterranean space on Barrow Street that has housed restaurants for 60 years—most recently, the Paris Bistro.

That first evening, we are thrilled by the nutty crackle of pancake perfection in full crème-fraîche-and-caviar regalia, by an aristocratic toss of greens with Gorgonzola and rosemary croutons, by savory little lamb chops with buttery potato gratin, and by near-raw bluefin tuna with an edge of char, rich against a tart counterpoint of mango-tomato-and-green-onion sauce. And my friend the Rocky Mountain Sybarite finds the unadorned setting a pleasant relief from grand-café pretensions, the stark reality of passing through the kitchen shambles somehow reassuring.

Dinner a week later is uneven. Fast-seared foie gras, tender as can be on a bed of creamy braised leeks, with a buttery veal glaze and oyster mushrooms; sweet, wok-charred scallops and caramelized hazelnuts on a hill of perfect greens; delicious lobster; and beef with a Cabernet-butter sauce... all successful. But with the arrival of too tough veal and rather ordinary squab, my uptown friends are saying Melrose is a bit too dreary to justify the $100 tab for two (wine, tax, and tip included), plus another $18 for taxis.

Perhaps it is unwisely greedy, even in these greedy times, to charge $8.50 to $12.50 for starters and $17 to $24 for entrées in a plain little Village walk-through with a covered garden. And depending on your mood, you might be amused or annoyed by Brian, so adorable with his stand-up coif brushing the ceiling of your booth, offering "hairy coats" in his southern drawl. Hairy coats? Oh, yes, haricots verts. I'm amused, especially when we question whether the espresso is really decaffeinated and he gives us his phone number: "You can call me and wake me up at 4 A.M. if it isn't," he promises.

Go, then, forewarned. Melrose is not about architectural prizes. It's about tasty food, carefully cooked—often just barely, in the California style: It's brat-pack salad greens—young and sweet—strident weeds and aromatic grasses. Lilliputian vegetables, cooked, not raw, and savory. Provocative sophistication—yellow-tomato-oba-and-shallot vinaigrette against char-edged sea scallops. Miso and scallion-scented salmon, crusty from the grill, on black and gold pasta. Sweet blanched and garlic-strewn chicken.

The wine list is small and disorganized, with some Napa Valley treasures and perhaps not enough lower-end offerings. But like the menu, it's still evolving. The listed foie gras ravioli may never materialize, simply for lack of counter space to roll out the dough. Somehow, in that jam-packed kitchen, Krause has set aside a spot where desserts will not melt, and a pastry team is turning out brown-butter raspberry tarts, sweet and luscious ricotta cheesecake, sticky rice pudding studded with preserved wild cherries, southern pecan tartlets with fresh figs, and a handsome hatbox of chocolate-swathed mousse and cake with armagnac-spiked caramel whipped cream.

Well, Melrose has won me, and if Krause can keep the kitchen humming and hot, who knows—one day he may be able to redecorate.

Melrose, 48 Barrow Street (691-6800). Dinner, Monday through Saturday 6 p.m. to midnight. A.E., M.C., V.

Photograph by John S. Abbott.

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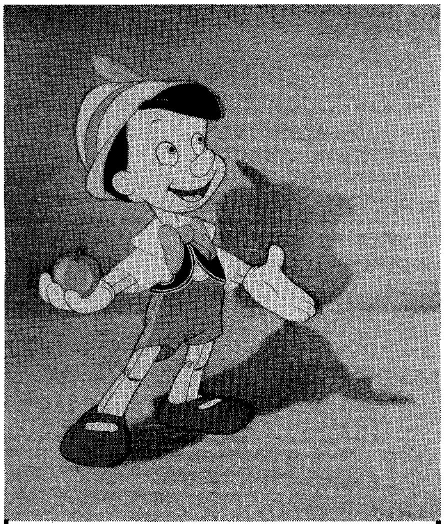

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THE VAST, SOARING GRANITE-AND-GRAY-glass "showroom" on the ground floor of CBS's monolithic Black Rock has been cruel to restaurants. It lures them in and spits them out. First, there was Ground Floor, in two incarnations, then the American Charcuterie, then Rose. Now it's **China Grill,** and the cavern's daunting chill is gone. The restaurant is handsome, lively, sizzling hot—the latest of the instant scorchers. And hopping around, stirring it up, a trim cat in a zoot suit, is Kenji, the host. There are bows and bear hugs, strange dinosaurs from Hollywood, food-world cronies—even Wolfgang Puck himself, stopping by to savor the homage to his Chinois.

Well, it isn't Chinese. And it isn't Chinois (my last dinner there was one dazzlement after another). But it's fun, and you *can* eat well, with or without your shiny licorice-black chopsticks (one says CHINA; the other, GRILL). You can also bumble through a dozen dishes (spending $100 or so per person, wine and all) with a minimum of thrills. Still, you could be so amused by the action, so charmed by the style, you won't even notice.

Enjoy the bleached-wood floor with writings by Marco Polo stenciled in green and gold, the brass-patinaed hood over the kitchen, that astonishing Impressionist wall: "I'd compare it favorably to Monet's water lilies," my art-collector guest observes after his sixth glass of Zinfandel. The menu itself is a stunner, as are the giant ceramic platters and the spiffy Art Deco tea service. And the tiny kitchen in the Audrey Hepburn neck between dining rooms is a stage: The seemingly dozens of cooks might have trained with the Radio City Rockettes. Watch them do their high kicks with a minimum of tap-dancing space. Alas, some of them wok with greater authority than others. Perhaps that's why dishes can vary from night to night.

Is everyone at your table sharing, Chinatown-style? To head off squidlock, decide how many dishes you want to arrive at once. Then start with crackling calamari tossed with radicchio and chicory, Confucius chicken salad in what tastes like a sesame-perfumed mayonnaise, and delicate foie gras, dark and caramelized in a syrupy sauce on fresh pineapple thins. The grilled slices of marinated lamb, garlicky and hot, are tastier than the chops in jade sauce. Also on my must list: peppery-hot Sichuan beef with cilantro; strips of chicken from the grill, so zesty the gourmand on my left refuses to believe he's eating that usually boring bird; and lobster in a celestial bath of curry, ginger, and cream, and flanked by clouds of crisp, deep-fried spinach.

There's nothing wrong with the duck or quail or squab (I love the crispy noo-

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dle pancakes that come with) or Mandarin beef (if you like the idea of soy, honey, and orange), but the veal has an odd, funky flavor, and the sizzling red snapper has been sizzled to cardboard. A giant flying-saucer platter of wild mushrooms and grilled vegetables tastes only of the grill. And one evening's tender, sweetly glazed eggplant is humble and listless a few nights later. Half of us are wild about the nutty, hard kernels of brown rice with vegetables. The other half loathes it.

It takes beer to stand up to certain flavors here, but we're happy, too, with Gewürztraminer and Zinfandel from the wine list ("Wine," page 105).

Someone with a sense of humor dreams up the desserts. Sorry. Dessert is a moment for sensuality, not intellect. Best are the cream-cheese mousse piled into coconut cookies with fruit coulis and the chocolate terrine in a puddle of caramel. Chocolate fans are "much ado about nothing." Warm noodles—ribbons of crêpe—in honey cream are sweet and silly. The sorbets and ice creams are mundane, their flavors mostly noncommittal. And I took some razzing from my friends when I said I actually *liked* Ishi's coffee Jell-O with sweet milk and espresso ice cream. Well, I like Jujyfruits too. And Swedish fish.

It took $2.4 million to open the unmarked door of China Grill—construction, artists, housing and feeding Kenji and his crew, creating architecture to meet CBS's requirements. "Scratch a lawyer and you'll find a would-be restaurateur," says Jeffrey Chodorow, who left the law in Philadelphia to develop real estate there and in Manhattan. Who knows how many Walter Mittys walked up to Kenji at Chinois and asked if he'd like to move to New York? Who knows how many times Kenji said yes?

But Chodorow was hopelessly smitten. He saw the CBS space's odd geography as a problem to be solved. And perhaps he realizes the dining-room performance often drifts. Right now, he's trying to soften the noise pollution.

Of course, everything at China Grill is ambitious and complicated and very new. "In midtown New York, you can't do anything halfway," he says. "You have to open with everything you've got."

For now, the people-eaters are having a picnic at Black Rock. When they finish their grape "boudin" in Gewürztraminer, they lean back to devour the action—checking out whippet-lean thighs and the newest couplings of conspicuous others. What will we see when the thicklets move on? Time will tell.

China Grill, 60 West 53rd Street (333-7788). Dinner, Monday through Saturday 5:45 to 11:45 p.m. Reservations required. A.E., M.C., V. ■

Wine/Alexis Bespaloff

WINING AND DINING OUT

"...Wine lists at a number of restaurants that have recently opened are much more selective, more imaginative, and more focused..."

SEVEN YEARS AGO, WHEN RICHARD LAVIN opened Lavin's, he listed about 45 wines. The number of selections eventually expanded to more than 250, which, Lavin now says, "was a disservice to everyone. The diners couldn't get through the list, and the staff couldn't get behind it. I realized that it was better to have an interesting selection than a Bible of wine."

These days, Lavin is not the only restaurateur to have changed directions. Judging by the wine lists in a number of restaurants that have recently opened, offerings are becoming more selective, more imaginative, and more focused. Several lists are relatively short, with fewer than 40 wines. Others have quite a wide range of less familiar wines, some rather esoteric; and several focus on the wines of a single country instead of trying to provide a representative selection of the world's wines.

READING THE VINE PRINT: *New discoveries for sophisticated diners.*

At Lavin's lively and comfortable new restaurant, Sofi (102 Fifth Avenue, at 15th Street), the current list has only 38 choices. These include such sparklers as Domaine Chandon Blanc de Noirs ($24) and Perrier-Jouët ($36) and, among the whites, the crisp and distinctive Arbor Crest Sauvignon Blanc 1986 ($17), from Washington, and the intense Gewürztraminer Réserve Personelle 1983 of Hugel ($29), as well as a Franciacorta 1986 ($17), from Northern Italy, and Clos du Bois Sauvignon Blanc 1986 ($16).

Good values among the reds on Sofi's list are the peppery but balanced Crozes-Hermitage 1985 of Paul Jaboulet Aîné ($17) and the rich, concentrated Nalle Zinfandel 1985 ($18); other reds include Rubesco 1982 of Lungarotti ($17) and Simi Cabernet Sauvignon 1982 ($22).

At the casual and convivial seafood restaurant Coastal (300 Amsterdam Avenue, at 74th Street), sparkling and white wines account for 28 of the 34 selections. Most of them are moderately priced, and all are from America. Several interesting choices from states other than California include Fall Creek Sauvignon Blanc 1986 ($17), from Texas; Hogue Cellars Fumé Blanc 1986 ($14.50) and Snoqualmie Chenin Blanc 1985 ($14.25), both from Washington; Ste. Chapelle Johannisberg Riesling 1986 ($13.50), from Idaho; Meredyth Chardonnay 1985 ($18), from Virginia; and Bridgehampton Reserve Chardonnay 1986 ($18.25), from Long Island.

Most of the California wines are Chardonnays, but Coastal also offers two dependable Sauvignon Blancs, Frog's Leap 1986 ($19) and Robert Pepi 1985 ($16.50), as well as the unusual and flavorful Kalin Sémillon 1985 ($20.50). Eleven wines are available by the glass, including La Crema Vin Gris 1986 and Mark West Late Harvest Gewürztraminer 1984.

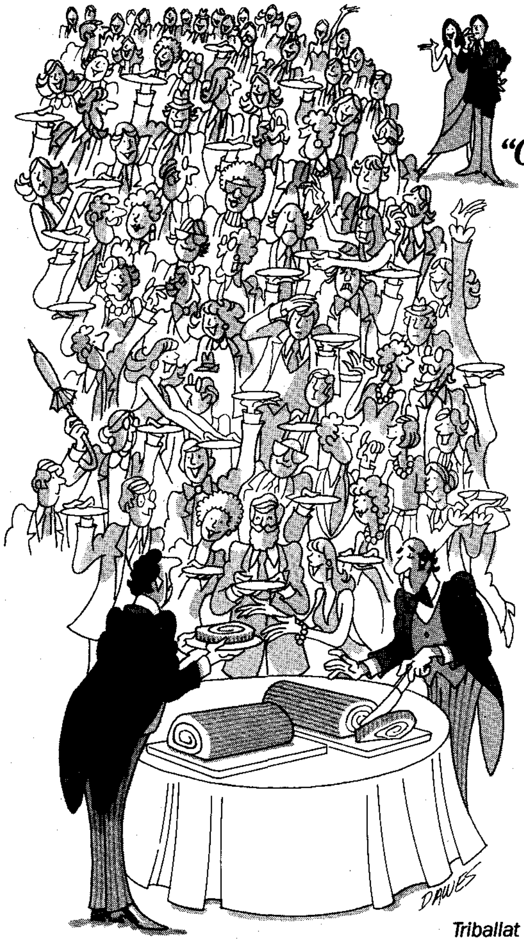
At Arquà (281 Church Street), the short list is all Italian, except for two French sparkling wines and a champagne. Half of its 32 red, white, and sparkling wines cost $22 or less, but unfortunately, no vintages are indicated for the whites and some reds.

One way to begin the evening is with a sparkling wine such as Prosecco ($22) or Grandin Brut ($20). Interesting and unusual whites include the Tocai of Livio Felluga and the Pinot Bianco of Borgo Conventi ($20 each), both from the Collio district of northeastern Italy. Three very different reds are the Rosso di Montalcino of Caparzo ($20), from Tuscany; the Amarone 1980 of Masi ($22), from the Veneto; and the Barbaresco Asij 1983 of Ceretto ($27), from Piedmont. Dessert wines, such as a Vin Santo of Lungarotti and a Moscato d'Asti of Giacomo Bologna, are served by the glass ($5 each).

There are 43 red and white wines at Remi (323 East 79th Street), and this all-Italian list is a dramatic example of just how far we've come from the days when Bolla Soave, Ruffino Chianti, and Fazi-Battaglia Verdicchio represented Italian wines. Almost all of the sixteen white wines come from small producers, and while the choices are not inexpensive—most cost $21 to $25, several are priced at $28 to $36—there's a good selection of Pinot Grigio, Tocai, Pinot Bianco, and Sauvignon from such top producers as Jermann, Ronco del Gnemiz, Borgo Conventi, Doro Princic, Maculan. An alternative, of course, is to begin with a sparkling wine, such as a Prosecco ($18) or the Berlucchi Rosé ($22).

The reds include several at $18 to $21, among them the Dolcetto 1986 of Gresy ($18) and the Brentino 1983 of Maculan ($19), from the Veneto. Other interesting choices are a Carmignano 1983 of Capezzana ($25), a Barolo 1983 of Vietti ($32), a range of Barbarescos and Brunellos, and two hard-to-find Tuscan wines made with Cabernet Sauvignon—Grifi ($36) and Sammarco ($48). And if you're brave enough to try them, you'll find a selec-

Illustration by Karen Barbour.



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tion of seventeen grappas, most at $5 to $9 a glass.

The wine list at Bice (7 East 54th Street) is a very different affair—around 130 names spread out on seven pages in large type, so no need to bring your lorgnette. But you will look in vain for vintages for the whites, rosés, and some of the reds. It's therefore best to look at the label before making your final choice. The good news, however, is that nearly a third of the selections are reasonably priced from $15 to $18.

For a festive start, order a sparkling wine such as the Prosecco of Venegazzù ($16). Some dependable whites at $15 or $16 include the Soave Classico of Pieropan, the Chardonnay of Santa Margherita, the Libaio of Ruffino, and the Pomino of Frescobaldi. Some of the more interesting reds are Taurasi Riserva 1981 ($32), Gattinara Monsecco 1976 ($28), Barolo 1983 of Ceretto ($25), and Fiorano 1982 ($35), a scarce and unusual wine made near Rome from Merlot and Cabernet.

There are a few California wines listed as well, and some offer good value—Simi Cabernet Sauvignon 1982 ($24), Sterling Merlot ($21), and Sterling Sauvignon Blanc ($20).

A recurring gastronomic puzzle is what to drink with Chinese food. Because the spicy element has a cumulative effect on the taste buds, you soon reach the point where all you "taste" is the temperature of the beverage. That's why cold beer is often more satisfying than wine. Still, many prefer wine, and they will find an interesting and reasonably priced selection at Chin Chin (216 East 49th Street).

DeLoach White Zinfandel 1986 ($13) is an appealing and slightly sweet wine; flavorful dry whites include the Mâcon-Villages 1985 of J. J. Vincent and the Pinot Grigio 1986 of Leoni ($16 each); those who prefer assertive whites can choose Arbor Crest Sauvignon Blanc 1986 ($17), Robert Mondavi Fumé Blanc 1985 ($19), or an Alsace Riesling 1985 of Domaine Weinbach ($20). Red wines seem to me a mistake with spicy food, but one possibility is a chilled bottle of Beaujolais-Villages 1986 of Duboeuf ($15); another is Kendall-Jackson Cabernet Sauvignon 1984 ($16).

The same challenge exists at the China Grill (60 West 53rd Street), but the dramatic décor may strike you as even more appropriate for wine than for beer. Because the tingle of a sparkling wine is as refreshing as its temperature, you might begin with Domaine Chandon ($23) or Laurent Perrier ($33). Other choices include such whites as Dry Creek Fumé Blanc 1986 ($16) or the 1985 Chardonnays of Sonoma Cutrer ($21) and Vichon ($24); the Sancerre 1985 of Lafond ($21) is another possibility. The reds include two

Pinot Noirs that could be served cool—Eyrie Vineyards 1985 ($28) and Chalone 1983 ($35)—and the Gigondas 1983 of Guigal ($20) is sturdy enough to hold its own against a certain amount of seasoning.

Although some restaurateurs now offer all-American or all-Italian wine lists, others prefer to create, even today, a list made up entirely of French wines, or almost so. Bouley (165 Duane Street) has such a list, and here you will need your reading glasses to make out the selections, printed in small and pale type on several large pages. Your squinting will be rewarded, however, because among the 100-plus selections (all but 15 French) are a number of intriguing bottles. What may occur to you first, though, is that French wines, especially Bordeaux and Burgundies, have become expensive—there are only seventeen wines under $25, and most of those are $22 to $24.

Perhaps it's unfair to look too carefully at the prices in such a charming setting, reminiscent of an elegant country inn. So we'll eschew the excellent Matanzas Creek Sauvignon Blanc 1985 ($24) and choose something more unusual among the whites, such as "Y" 1980 ($30), the dry wine of Château d'Yquem; a Condrieu 1985 of Vernay ($45), from the northern Rhône; a honeyed Quarts de Chaume 1985 of Bellerive ($35), from the Loire; or a rare, intensely flavored Gewürztraminer 1976 Vendange Tardive of Hugel ($42), from Alsace. More traditional whites include a Sancerre 1986 ($22) and, from Burgundy, a Rully 1985 of Domaine de la Folie ($25).

Something different in red? There's a Chinon 1986 ($18); a Saint-Joseph 1983 from the northern Rhône; and, from the Champagne region, a 1985 Pinot Noir from the village of Bouzy ($35). (There's also a village in this region named Dizy.) Among the Burgundies, there are two 1983s, a Fixin ($26) and a Pernand-Vergelesses ($35); the twenty Bordeaux include Châteaux Pouget 1982 ($26), Giscours 1981 ($38), and Pape Clément 1966 ($125); and among the few California selections, there's an Inglenook Cabernet Sauvignon Reserve 1984 ($26).

Philippe Nusswitz, the young Frenchman who won the "World's Best Sommelier" contest in 1986, when he was working in Alsace, has recently opened Coq d'Or (5 Mitchell Place, near the corner of First Avenue and 49th Street). The list here is entirely French. "My basic knowledge is of French wines," Nusswitz says, "and I plan to list American wines when I know them better, rather than adding a few token bottles."

The airy restaurant is on two levels: The upper one is a wine bar from 5 to 10 P.M. Wines by the glass are served, along with appetizers, cheeses, and desserts. The lower level is a full restaurant. The

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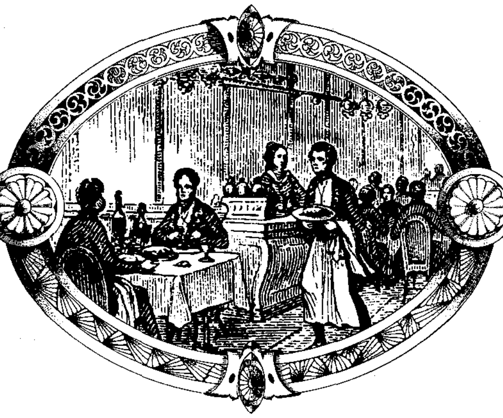
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ambitious list offers more than 100 wines, plus a changing selection of about 10 wines by the glass; among those available recently were a Coteaux du Layon 1976, an Alsace Riesling 1983, a Volnay 1979, and a Château Duhart-Milon 1976, from $4 to $10 a glass.

The list contains a dozen wines from Alsace, plus such whites as a Ménetou Salon 1986 ($18), from the Loire, and a Chablis Premier Cru 1985 ($26). The reds include Beaune Grèves 1982 ($30), Châteaux Gruaud-Larose 1976 ($26), Beychevelle 1979 ($45), and, from Saint-Émilion, Canon 1971 ($75). Among the dessert wines is Château Filhot 1979 ($23), from Sauternes. There are, in addition, a number of fine red and white Burgundies at $40 to $60.

One of the oldest wine lists in the city was completely revised last spring, but the most dramatic changes were in lowering the prices on the extensive stock of older wines. The 39-page list at the '21' Club (21 West 52nd Street) has more than 500 selections, too many to pore over before a meal. You can turn for help to Anthony Taylor, who was appointed chief sommelier (the club has five) in 1984, at 23, or you can arrive twenty minutes before your guests to make your choices.

What you'll find is a list that seems, at first, relatively expensive. There are few wines under $25: Champagne starts at $48 and quickly moves up to $53. Current white Burgundies, such as Chablis Premier Cru 1985 ($44) and Meursault 1985 ($62), are not cheap, and there are quite a few red Bordeaux priced at $100 or more. As you look more carefully, however, you'll note that the vintages of the red wines are older than on most lists around town and therefore much more attractive.

For example, such red Burgundies as Mercurey, Santenay, and Auxey-Duresses are $27 to $35, but the vintages are the relatively mature 1978 and 1979. Other choices include Beaune Grèves 1976 ($38); Beaune Clos des Mouches 1978 of Drouhin ($50); and Corton Grancey 1976 ($53) and Bonnes Mares 1973 ($50), both from Louis Latour. Among the Bordeaux, Château Greysac 1982 is expensive at $33, but there's Phélan-Segur 1975 ($40), Lascombes 1975 ($55), Ducru-Beaucaillou 1978 ($58), Cos d'Estournel 1979 ($54), and Cheval Blanc 1979 ($87).

The list is unusual in its range of 40-plus German wines, including mature Spätlese and Auslese selections from the Rhine and Moselle in the 1976 and 1979 vintages. In addition, there are more than 100 California wines, and although these include Cabernet, Chardonnay, and Merlot from such producers as Clos Du Val, Robert Mondavi, Sterling, Chateau St. Jean, Simi, and Vichon, at $25 to $35, I think the French and German wines are more unusual. ■

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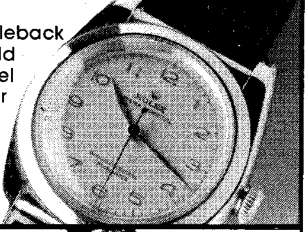

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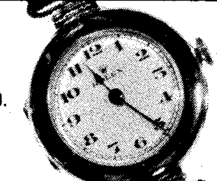

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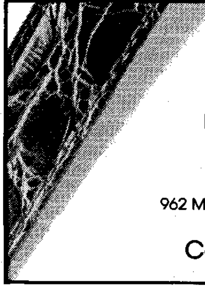

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SAVE THE CHILDREN

"...The true message may be the line 'Stay a child while you can be a child,' a skill the authors seem to have developed to perfection..."

ONCE UPON A TIME, FAIRLY LONG AGO, A little musical seedling started germinating. It was called **Into the Woods** and was to be a deconstruction of the Grimm brothers' fairy tales. There was to be cruelty and bloodshed, some of which is also in the tales collected by the brothers, but also bitchiness, camp, and a great absence of happily-ever-after, which were to be the contributions of the parents—James Lapine, the book writer, and Stephen Sondheim, the lyricist-composer. The zygote began as a reading at Playwrights Horizons; then, as an embryo, it became a full-scale flop at San Diego's Old Globe Theatre. It spent its fetal days as a workshop at 890 Broadway; and now, after two years' gestation, which is enough to bring forth an elephant, it emerges at the Martin Beck as a ridiculous mouse.

FOREST MURDERS: *Bernadette Peters and friends in Sondheim and Lapine's* Into the Woods.

We get three main fairy tales: a revisionist "Cinderella," a revisionist "Jack and the Beanstalk," and one that is grim with one *m* only, "The Baker and His Wife"—out of Lapine, alas, not Marcel Pagnol. Sporadically, we also get bits of Rapunzel, who is now the Witch's daughter, and Little Red Ridinghood, who is now an arrogant pip-squeak (out of, say, Molly Ringwald) for whom a wolf is no more than a windup Pluto. Way at the periphery, there are Snow White and Sleeping Beauty, but merely as devices for Cinderella's prince (hereinafter Prince C.) and Rapunzel's prince (hereinafter Prince R.) to cheat on their wives with. And then there is Lapine's mismatched couple, the nerdy baker and his bossy wife, who desperately want to have a baby but can't unless they supply the Witch with the four things she needs for her rejuvenation: a slipper like Cinderellas's, a cape like Ridinghood's, a cow like Jack's, and gold tresses like Rapunzel's.

Cinderella is now scarcely better than her sisters, only shabbier and prettier, and hell-bent on posh parties and upward mobility. Rapunzel is a silly narcissist infatuated with her hair; neither girl cares much about her jaded or loutish prince. Cinderella's family is even more trivial than loathsome, though that too. Jack with his toy cow is a good-natured dimwit; his mother, a nagging termagant. The Witch is a mere crotchety crone who enjoys hurling thunderbolts at men's genitals even more than at women's wombs, though that too. However, she is really sweet Bernadette Peters, the Star in temporary Halloween drag, as Miss P. won't let you forget, and not especially menacing.

The menace devolves on a giantess we see only as a shadow and, later, as a bashed-in head (*caput mortuum,* as they say in Stravinsky's *Oedipus Rex*); she is the widow of the giant Jack slew, and out for revenge. Earlier, we've had the cutting off of the odd toe or heel, the blinding of Prince R. by his falling into thorns, the pecking out of the wicked sisters' eyes, and the disemboweling of the wolf; now the real bloodletting begins. Jack's mom and the baker's wife are offered up to the giantess (whose voice is that of Merle Louise electronically turned into a castrato's), who squashes them like bugs. Rapunzel has been banished to the desert by her witch mother, where the girl bears the prince's twins and goes crazy; she occasionally runs across the stage babbling or shrieking. Cinderella's mother's ghost, who lives in a tree, is dematerialized when the tree is blasted.

As a woman friend points out, there is something sinister about this show, which hypocritically celebrates the importance of children and our caring for them, yet punishes every childbearing woman with madness or death. Only the virginal tomboy Ridinghood and the neglected and childless wife Cinderella are spared. This tells us something about the self-contradictoriness of this oft rewritten show, and even more about the unconscious matricidalness that informs it. But, then, James Lapine is a lost cause. His first play, *Table Settings,* was a cheap-shot satire—a Jewish American Prince Charming's modish kvetching about his family. Then came his pretentious piece of Jungian maundering, *Twelve Dreams,* proving yet again that a little learning is a dangerous thing. And then the book for *Sunday in the Park With George,* the mature Sondheim's worst show until *Into the Woods* came along.

The dialogue, except for the odd bitchy or campy joke, is a sorry mess. There are long stretches—especially in the worse second act, but also in the bad enough first one—during which the actors stand about disconsolately mouthing platitudes or vacuities, as if anxiously improvising while they wait for the messenger to arrive with the script. They might as well be waiting for Godot. What does come is yet another waspish—or gnat-

Photograph by Martha Swope.

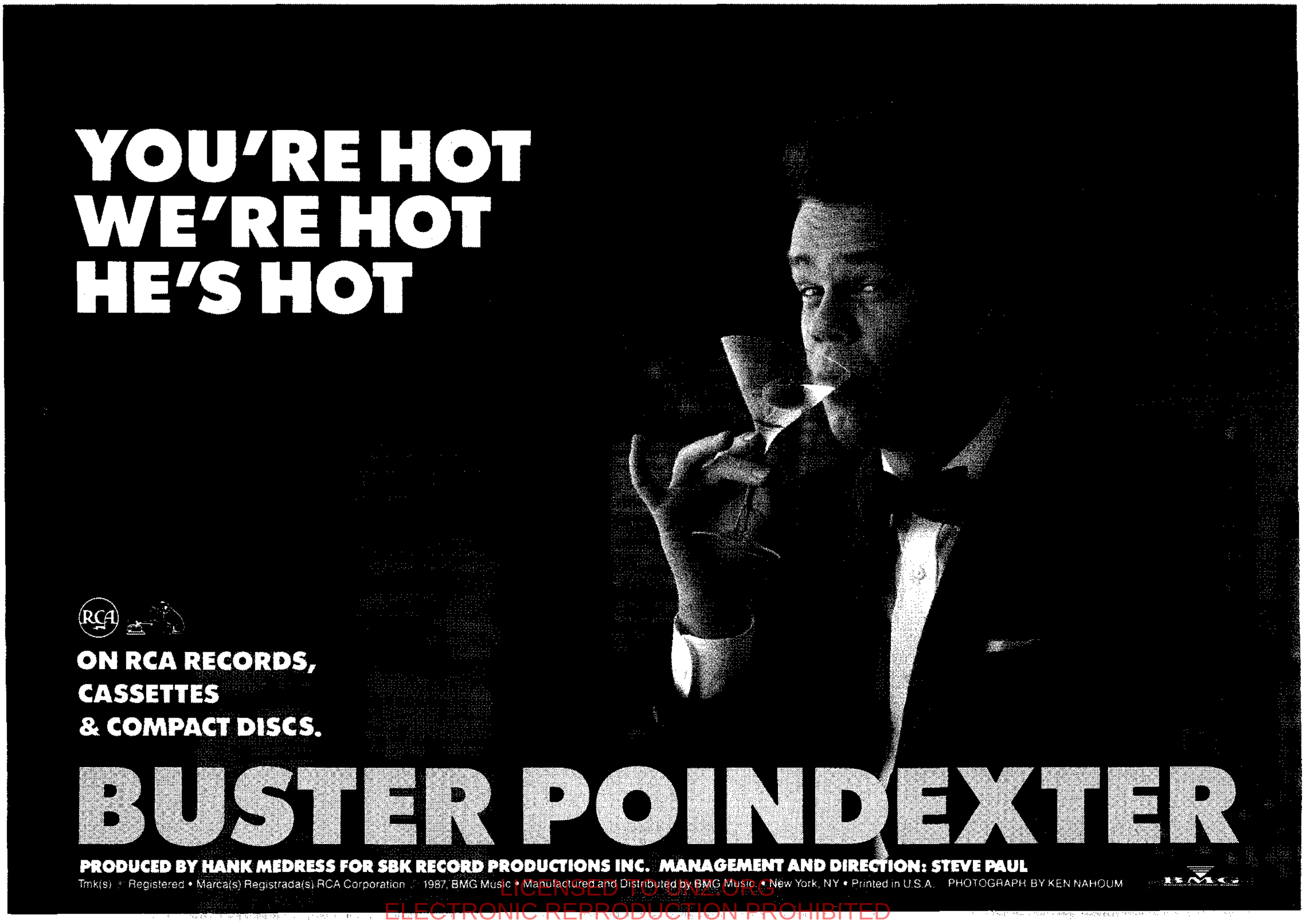
tish—one-liner, and we're off and limping again. Thus, about the dead giant: "Do you think it was a picnic, disposing of [his] remains?" Or Jack, about his squashed mother: "I buried her in a footprint." Or this feeble epigram from Prince C.: "I've been raised to be charming, not sincere."

But what of the score? Sondheim's early, show-bizzy, relatively unself-conscious phase yielded some captivating tunes, but the rivulet quickly ran dry; in the later, grander, more studied phase, when Sondheim started ogling modern classical composers, the music turned into high-sounding nothings worthy of Philip Glass or Steve Reich. By *Sunday in the Park,* it was all tuning up, getting revved up; but no melody really took off. *Into the Woods* is even more desperate: endless introductions to songs, and by the time we cry, "Enough of this foreplay!" the thing is over—that intro was the song. Jonathan Tunick does what he can with the orchestrations, but how do you embroider without thread? A late addition to the score (the show was being revised up to the last minute), "No One Is Alone," comes closest to being a tune, but, unfortunately, the tune of Sammy Davis Jr.'s hit "Candy Man."

Yet that Sondheim can no longer write melodies is old news; the new news is that he is even losing his touch with his forte, lyrics. Here he grinds out the most mechanistic rhyming-dictionary stuff—long, boring series of rhymes on the same word, or clichés such as "kiss me" rhyming with "miss me." Also such glib vulgarities as (about the cow) "There are bugs on her dugs,/ There are flies in her eyes." And such trite goody-goodiness as "You are not alone;/ No one is alone" and, worse yet, an unironic echo of an irony from *Candide:* "Things will come aright now,/ We can make them so." Furthermore, there is no integration of book and score: Hardly have Jack and the Baker finished singing "Witches can be right,/ Giants can be good," making us hope for reconciliation, before they've clobbered the giantess to death. Oh, and did I tell you about the tired device of the Narrator, played with total lack of charm by Tom Aldredge? He comes back as a character, to no better effect.

Succinctly put, *Into the Woods* is an uneasy mixture of camp for a large part of the Broadway audience and sentimental twaddle for another. The true message may be the line "Stay a child while you can be a child," a skill the authors seem to have developed to perfection. And, for once, even Tony Straiges's scenery is only so-so, either a slavish copy of standard fairy-tale illustrations or an enchanted forest begotten by an interior decorator or a window dresser. It took two designers, Patricia Zipprodt and Ann Hould-Ward, to come up with the forgettable costumes, but Richard Nelson's lighting does achieve haunting effects. The sad thing is that this musical, which ought to have all the splendor of the fairy tales, looks impoverished beside one about French proletarians and another about English alley cats.

Under James Lapine's intermittently frenzied but mostly lethargic direction, no actor achieves wonders. Joanna Gleason, as the Baker's Wife, is her usual toughly smart self, and Chip Zien is an amiable Baker, but surely of nothing beyond bagels. Ben Wright is a likably full-throated Jack, and Kim Crosby a pretty and musicianly Cinderella. All the mothers and both princes are mediocre—Chuck Wagner as Prince R. and Pamela Winslow as Rapunzel, worse than that. And this is the first show in which our Bernadette becomes a mere exponent of the Peters Principle, cutesy and smug. But she is no worse than the show she inhabits, one of whose best lines—would you believe it?—is "If the end is right, it justifies the beans." What it does not justify is the dollars they exact for admission; the box office, I am informed, does not accept beans. ▬



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Music/Peter G. Davis

NATURAL INSTINCTS

"...Lorengar's remarkable voice seemed to float in and around the music, with every evocative vocal gesture right on the note..."

THE METROPOLITAN OPERA, AS THE COMPANY will quickly tell you, cannot engage all the world's famous singers at once, and no reasonable person would expect it to. Fortunately, major voices can still be heard elsewhere in the city, and two singers of consequence who will not appear at the Met this season, in opera at least, turned up in New York's concert halls recently. There would have been a third had Jon Vickers not canceled his Carnegie Hall date with the Toronto Symphony at the last moment—a major disappointment, since the thought of this tenor stalking Mussorgsky's *Songs and Dances of Death* is a chilling proposition.

Too many years have passed since **Pilar Lorengar** was last in town. A couple of Fiordiligis in *Così fan tutte* at the Met in 1982 and a Carnegie Hall recital dating even further back seem like a rather sparse number of New York appearances for a singer of her stature. So it was clever of the 92nd Street Y to grab Lorengar for its opening "MasterSingers" program; but then, the Y consistently devises the most enterprising and valuable vocal series in the city, presenting important artists we might otherwise hear infrequently, if at all: Edith Mathis, Mitsuko Shirai, Jorma Hynninen, Elisabeth Söderström in her first New York recital after a long absence, and the list goes on.

A SMILING VOICE: *Pilar Lorengar (with Jeffrey Goldberg).*

There has always been a comfortably inviting aura about Lorengar and her vocal manner, as she goes directly to the heart of the matter—a voice wreathed in smiles and generously offered. Renata Tebaldi combined a similar sort of appealing simplicity and warmth, and it's no surprise to see many old-time Tebaldi fans turn out whenever Lorengar sings. Such friendly qualities, coupled with the bright tonal coloration typical of many Spanish voices and the cultured restraint of her interpretive approach—resulting partly from her 30 years of singing opera in Germany, I expect—make Lorengar an individual artist with a distinctive sound and musical personality all her own. Once heard, she is not soon forgotten, especially in an era so heavily populated by cookie-cutter singers.

One complaint that often crops up in a discussion of Lorengar is her so-called chronic wobble. That, of course, is incorrect terminology for a wide vibrato, another trait characteristic of voices from Spain and totally unacceptable to some tastes. To my ears, that throbbing pulse is precisely what gives Lorengar's soprano its unmistakable personality, provocative color, dramatic edge, and exciting intensity, particularly in the upper register, which, amazingly, still blooms with the ease and freedom of 30 years ago. Here is a singer whose expressive message is contained almost entirely in the special sound of her very special voice, carefully nurtured throughout a long career and still able to communicate with fresh immediacy.

All of these good things could be heard at Lorengar's Y recital, once she got past the opening group of *arie antiche* by Vivaldi, Handel, and Gluck—a seamless line and the pure, rock-steady tone necessary for the classical repertory are, admittedly, not her main strengths. In songs requiring a fusion of rhetorical fervor and tonal opulence, though, Lorengar is hard to beat. The passionate vibrations of Dvořák's *Gypsy Songs* were fully explored, and even four rather pallid lyrical ruminations by Respighi verged on the eloquent. Choicest of all, though, were the Spanish songs of Mompou, Obradors, and Granados, in which this remarkable voice seemed to float in and around the music, with every evocative vocal gesture right on the note and arising naturally from the words. Among her encores, Lorengar included a powerful and deeply felt account of Butterfly's death scene. Someday, perhaps, we may be lucky enough to hear her sing the whole role once again onstage at the Met.

Margaret Price is technically on the Met roster this season, but her one appearance with the company was not in an opera but in a Sunday-afternoon recital with James Levine at the piano. Earlier in the week, Price had sung in Carnegie Hall, and her dramatic instincts, paradoxically enough, were more effectively aroused while she was collaborating with Christoph Eschenbach and the Orchestra of St. Luke's than when with Levine at the Met. The music at hand must have been partially responsible for that—Haydn's *Scena di Berenice* is one of the composer's most heated vocal works, and Price, usually a singer of placid temperament, tore into it with thrilling abandon. Even Mozart's chaste *Exsultate, jubilate* was refreshingly energized, urgent, and extroverted.

Mozart also opened Price's Met recital—the concert aria *Ch'io mi scordi di te?*—and it was soon clear that her soprano was not functioning with the same ease and security as it had been earlier in the week. Day-to-day variability is not uncommon with such instrumental-sounding voices, which automatically create expectations of technical perfection, infallibly pure intonation, and flawlessly knit registers. Price may have disappointed at first, but once that difficult Mozart aria was out of the way, her singing became more consistent. There were many glorious moments, mainly in unruffled songs where she could lock her quality instrument into gear and let nature take its course. Slow, reflective inspirations like Schubert's *Du bist die*

Photograph by Ken Collins.

"...William Wolfram can tear up and down the keyboard with the best of them and make better musical sense than most..."

Ruh', Mahler's *Wo die schönen Trompeten blasen*, and Strauss's *Morgen* came off best of all, gorgeously sung by anyone's standards.

BARRING UNFORESEEN POLITICAL ADVERSITIES, the augurs say, Russian musicians will soon be plentiful on Western concert stages once again. If so, I trust that there will be greater things to come than the recent New York appearances by the **Leningrad Philharmonic.** During the years after World War II, the orchestra was led by Yevgeny Mravinsky, a musician of genius who presided over a fabulous ensemble that has obviously fallen on evil days under the direction of its current chief conductor, Alexander Dmitriev. The Philharmonic played Shostakovich's searing Tenth Symphony, composed in 1953 and given its premiere that year by the Leningraders. The outlines of a tragic masterpiece could be only faintly discerned in this crude, blowsy performance.

The Shostakovich symphony was actually an improvement over the disaster that preceded it, a slovenly rendition of the Tchaikovsky First Piano Concerto, played with grim, ham-fisted determination by Lazar Berman. Enthusiastically hyped ten years ago as one of the last remaining practitioners of the true Romantic tradition, Berman always struck me as a pianist without a musical idea in his head. Lately he seems to have become a virtually forgotten man, even by his erstwhile champions in the New York press, who never bothered to show up for this sad exhibition.

FOR THE PAST FEW YEARS, THE MOST exciting new young pianists on the scene have always seemed to be losers in major competitions. Unthreatening anonymity and comforting mediocrity are apparently what contest judges prize most when choosing a top winner these days, and real, "dangerous" talents are relegated to the safer runner-up spots. So I was encouraged to read that **William Wolfram** had won only the bronze medal in the 1986 Tchaikovsky Competition, placed second in the 1983 Naumburg Competition, and was consoled by the "Peoples' Choice Award" (whatever that may be) at the last International Chopin Competition. True, he has just taken first prize at the 1987 University of Maryland International William Kapell Piano Competition, but I decided not to hold that against him and attended his recent Alice Tully Hall recital anyway.

This time, the audience definitely won first prize. Wolfram can tear up and down the keyboard with the best of them and make better musical sense than most. The storm sequence in Liszt's *Vallée d'Obermann* erupted with fine fury, Rachmaninoff's often confusing Second Sonata was cogently organized, and even Schumann's occasionally disheveled poetic fantasy cohered and glowed brightly in this thoughtful exposition of the *Humoreske.* Most impressive of all, for me at least, was Haydn's A-flat Sonata (Hob. XVI/46), a beautifully poised performance sensitively gauged to satisfy the formal requirements of the music without sacrificing one measure of its vitality. Now, with few competitions left to win or lose, Wolfram has apparently put all that behind him and set out to build a real career. Good luck to him. ■

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OUT OF AFRICA

"...Richard Attenborough's *Cry Freedom* substitutes disquisition for drama, illustration for imaginative re-creation..."

HISTORY LESSON: *Kevin Kline and Denzel Washington.*

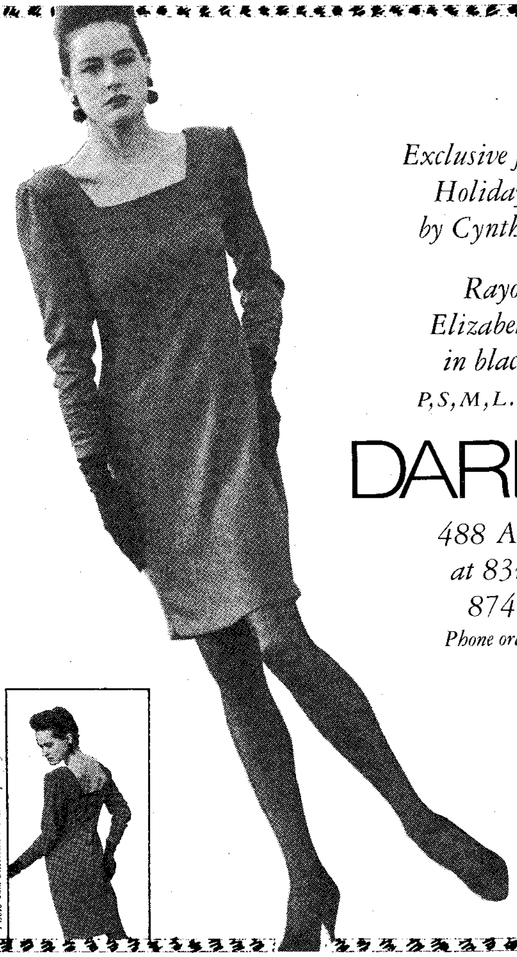
WITH LUCK, SIR RICHARD ATTENBOROUGH's lofty and mournful spectacle, **Cry Freedom,** will create a new wave of revulsion against the government of South Africa. This movie devoted to the friendship of journalist Donald Woods and black political leader Stephen Biko could reach many people who know little or nothing about apartheid—or stir others, better informed, who have almost worn out their rage at the indefatigably vicious regime in Pretoria. In South Africa, anyone caught with Woods's *Biko* (one of two books by Woods that inspired the film) risks arrest; obviously the movie, were it ever shown there, would have an incendiary effect. In many ways, *Cry Freedom* is a major event in the history of liberal agitation.

Alas, it's almost no event at all in the history of film. Considered as art, *Cry Freedom* has two fine starring performances, but that's about it. The film's remaining virtues are miscellaneous expressions of conscience—nothing to sneer at, but nothing to celebrate either. Attenborough stages two large-scale scenes of brutal repression of black South Africans by the security police, and he and screenwriter John Briley do much lecturing on the disgrace of apartheid. He also conveys a sense of the bigness, the beauty, the power of South Africa as a landscape; we realize the value of what the Afrikaners have to lose—a prime piece of God's earth. But *Cry Freedom* substitutes disquisition for drama, illustration for imaginative re-creation of the situation from inside. Attenborough, it turns out, is more interested in easy moralizing than in politics. Since he has no political ideas, the movie's anger runs aground in sweet piety and endless passages of sorrowful African choral music; *Cry Freedom* offers no release, no *danger.* It's a badly compromised film.

Dishonesty is not the problem. After all, Attenborough can't conceal his despair over South Africa. As he shows us, Steve Biko was almost certainly beaten to death (in 1977) by South African security police. And as the epilogue (a list of murdered black activists) serves to remind us, the Afrikaner nationalists have remained in power since his death, trapping the majority blacks in an infernal machinery of laws, passes, work permits, bannings, "homelands," etc., all of which reduces them to a state of existence just barely higher than slavery. On the other hand, Attenborough wants to make a movie that people will see; he wants to reach the mass of *white* viewers, and here his commercial and propagandistic ambitions become intertwined. The story of a white liberal's moral and physical journey is an adventure that ends happily. Donald Woods, Steve Biko's friend, becomes the lens through which we see South Africa. His triumph is offered as our reprieve from despair. But it doesn't work: The movie ends up feeling laboriously inconsequential.

Donald Woods (Kevin Kline), a liberal of English descent, philosophically opposed to apartheid, was the editor of the *Daily Dispatch* in East London when he first met Biko, then 28, in 1975. Biko was a leading propagandist of "black consciousness"—the notion that South African blacks had to take pride in their own traditions and run their own political groups without the leadership or aid of whites, however friendly. Woods, who wanted to build a black-white coalition to end apartheid, thought Biko a racist. In the early scenes, Kevin Kline, working with great economy and assurance, establishes the character as a likable, worldly man accustomed to command and luxury, a dissident, perhaps, but one who lives flush in the enjoyment of his privileges. This Woods is not easily pushed around, but he's not hard or impervious either, and Kline puts his face through subtle changes of expression when he hears something he can't deny is true. Though his actorish walk (gut held in, chest up high) is all wrong for a journalist, the performance is nearly flawless in its apprehension of a certain kind of quick intellectual sympathy.

And when he meets Biko, Woods immediately sees the point of black consciousness. In a major casting coup, Attenborough hired the American actor Denzel Washington (from *St. Elsewhere*), who makes Biko a dazzlingly intelligent man with a special gift of temperament—the ability to argue with an enemy, even contradict him, without insulting his self-esteem. Washington, who has Biko's imposingness, and the gapped teeth and goatee, has mastered a way of withdrawing the obvious emphasis from his words that only makes them more emphatic. The softness of his touch draws you into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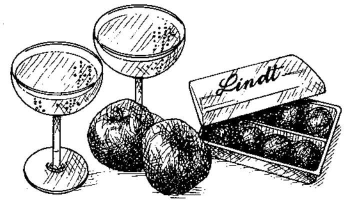

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his meaning, forcing you to pursue the mystery of how anyone could be so sure of himself. This ability infuriates the Afrikaners, who don't expect self-possession in blacks. In the movie's most powerful scene (really its only powerful scene), Biko shouts "Don't!" at a police interrogator who is about to hit him—violence will demean both of them. When the policeman clobbers him anyway, he hits back. The willingness to commit violence when pushed separates Biko from Attenborough's earlier hero, Gandhi, but the unearthly insistence on respecting the humanity of one's enemy is the same.

Denzel Washington doesn't get to do much but talk. Still, he is memorable—almost comically placid as he turns hostile inquiries from a state prosecutor around so that the answers reveal the racial prejudice behind the questions. And I love the music of his early summing-up of Woods—"a true libay-rahl." Attenborough has two splendid actors to work with, so it's a shame he doesn't lead the Woods-Biko relationship into some crisis that would deepen it. As it's shown, the friendship is more like a discipleship. Biko, trying to shake Woods's complacency, takes him on a walking tour of a black shantytown; he lectures him on the necessity for black pride, black self-guidance. He talks, Woods listens and admires, and dramatically nothing happens. There's an element of priggish self-congratulation in the movie's warmth: Isn't this wonderful! An intelligent white man and an intelligent black man can get along beautifully!

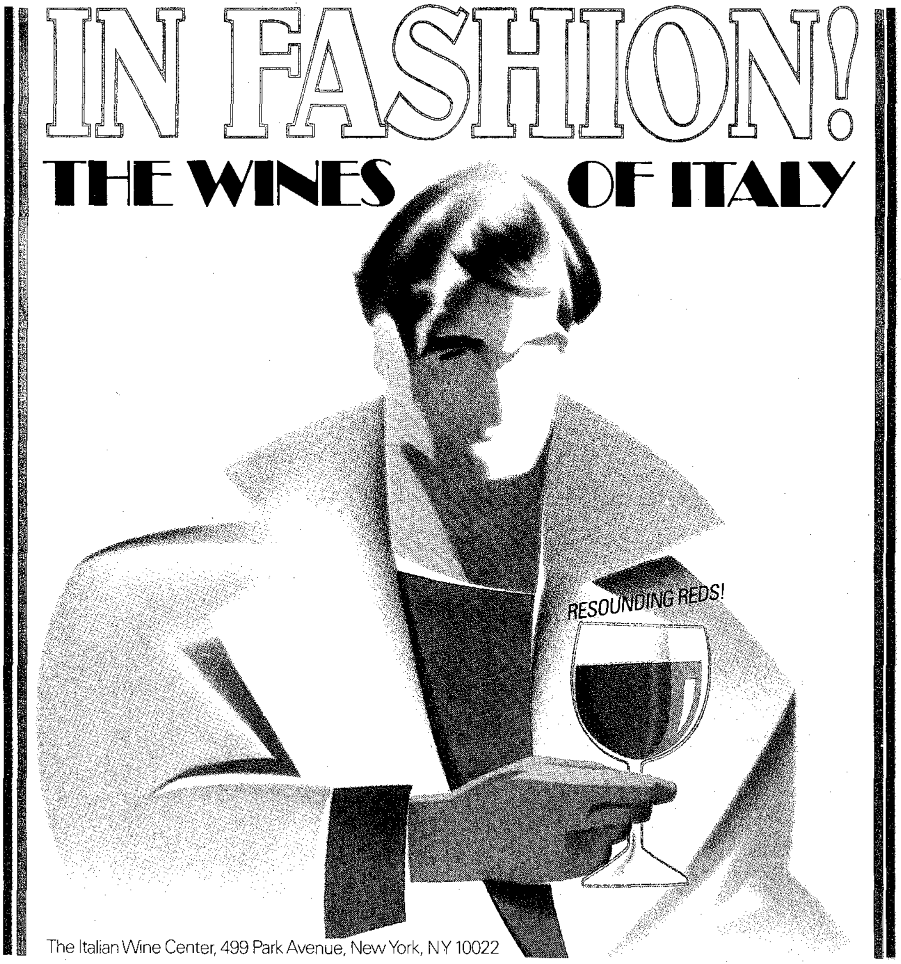
Most of us can easily accept that South African blacks must lead their own movement, and so on. The serious question—never discussed—is what *kind* of movement? How to organize it? How to defeat the ruling party? When to turn to violence? Never? Attenborough clearly doesn't have a clue. *Cry Freedom* winds up sounding like propaganda for easy truths, and much of it is directed in an insufferably genteel style. The blacks in Biko's circle, for instance, are so dignified in speech and bearing that they border on absurdity. They speak one at a time, never interrupting or overlapping. None speaks in anger or even *quickly.* It's as if Attenborough thought excitement or emotion politically unsound.

What makes *Cry Freedom* so dolorous an experience is that even Biko's reasonable ideas for the transformation of South Africa, which did not depend on violence or hostility to whites, were treated as dangerous subversion. As if to avoid the possibility of audience despair after Biko is martyred in the middle of the movie, Attenborough devotes himself to the rest of Donald Woods's story. As a friend of Biko's, obviously eager to get the truth about his death to the world (the government claims death by hunger strike), Woods becomes an outlaw himself. He's "banned" (forbidden to write or meet with more than one person at a time), and becomes a prisoner in his own house. He secretly writes a book about Biko.

The last third of the film is an adventure story: the escape of Woods (carrying his book) and his family from South Africa. As such, it's moderately enjoyable, but it leaves in its wake an awkward sense of irrelevance. By structuring the movie this way, Attenborough has unwittingly equated the experience of a white journalist escaping from the disaster that is South Africa with the unmitigated suffering of the entire black population. Somehow Woods's flight is supposed to redeem that suffering. After all, in a triumph the audience is all too aware of, he produces the books that became *Cry Freedom.* If Attenborough weren't obviously stricken with concern for South Africa, one would almost suspect the movie of celebrating itself.

IS THERE ANYTHING MORE EXASPERATING in movies than a tasteful nude scene? In **Manon of the Spring,** the sequel to *Jean de Florette,* we pick up the Soubeyran clan, César (Yves Montand) and his nephew Ugolin (Daniel Auteuil), some ten years after they have destroyed their neighbor Jean. They grow carnations on his land now, irrigating the crop with the spring whose existence they hid from him. But his presence is still felt: His daughter, Manon (Emmanuelle Béart), roams the hillside tending goats—she actually *gambols,* a sprite of nature. She's a flawless beauty, of course, with perfect skin, a wide, cover girl's forehead, and elegant brows. And as she bathes herself, Ugolin, from a distance, spies on her and is annihilated by her nakedness.

Daniel Auteuil is very funny in the scene after this vision. The sight of the girl overwhelms him, pinning his eyes open, sapping his strength. *Manon* is about love rather than greed, so it's not as stiff as its predecessor, though Claude Berri's direction is no better. An amazing number of plot developments are propelled by someone overhearing something or spying on someone. There's a noisy town meeting that rages on, with complete irrelevance, for an eternity, ending when a dreadful actor with a huge mustache comes in and smashes things with a club. As you may have gathered, tempestuous rural grandiosity is not my thing. I wasn't impressed by the ending, in which a series of plot revelations tie everything together in a fake "classical" closing of the circle of fate. César, the man who denies fate, suffers the hideous afflictions of an aging egotist. The conclusion of the two-part film may be a little cheap, but Montand gives it everything he's got. ▬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FRENCH KISSES

"...*Napoleon and Josephine* rather hopes we won't look too closely at the record. Do we really need *Mayflower Madam* on TV?..."

HE STOOPS TO CONQUER: *Assante's Napoleon with Bisset's Josephine.*

SCHOLARS DIFFER ON WHETHER NAPOLEON, like Dostoevski, was an epileptic. He was not, however, all that short. At five feet seven inches, he was slightly taller than the average Frenchman of his time, and he would have looked down on such twentieth-century giants as Lenin (five five) and Martin Luther King Jr. (five six and a half). You can look it up in the definitive book on little people, *The Height of Your Life*, by Ralph Keyes (Little, Brown; 1980).

But for the purposes of **Napoleon and Josephine: A Love Story** (Tuesday, Wednesday, and Thursday; November 10, 11, and 12; 9 to 11 P.M.; ABC), he is short and has fits, which cause him to froth. His biggest problem otherwise, according to the faithless Josephine, is that "you have too much energy." Because it bills itself as "a love story," *Napoleon and Josephine* rather hopes we won't look too closely at the record. If we did, we'd find that almost everything that makes Napoleon important to modern history—the debt he owed to Voltaire and Rousseau and the Encyclopedists; the republican governments he brought to half of Europe; his cultural imperialism in the Middle East; his enduring reforms of the French military and judiciary, French banks, and French schools—is missing.

Not to worry. This is a David L. Wolper mini-series, which means that it isn't really about Napoleon any more than *Lawrence of Arabia* was about T. E. Lawrence. *Napoleon and Josephine* is really about "relationships," as *Lawrence of Arabia* was really about deserts. Half an hour into it, when Napoleon spurns Robespierre and is then arrested, we might as well forget about history. (The *real* Robespierre made the *real* Napoleon a commandant in the French Army of Italy; Napoleon was arrested by the revolutionaries only *after* Robespierre's fall on 9 Thermidor, because they thought he was one of Robespierre's buddies. But I babble.) It's time instead for Armand Assante and Jacqueline Bisset.

I've seen a lot of Napoleons—from Albert Dieudonné in Abel Gance's four-hour mystification for a huge silent screen, to Rod Steiger in the misbegotten *Waterloo*. And Assante is up there with the greats—not quite as itchy as Brando in *Viva Zapata!* but itchier than run-of-the-grunt McQueen or Pacino. He knows how to loll, in his black boots and white tights; and he knows how to snit, in his director's chair under a tent in Egypt, as chummy as the Sphinx; and he knows how to retreat from Moscow, as if from a social disease. "I am under a curse," he explains: "Like a fragment of rock launched into space."

The curse is Jacqueline Bisset, who plays Josephine as a sort of Creole-feminist-tramp. "I am scarcely a woman," she tells us, "more an object, like a chattel ... passed about by men ... a game piece in their game." This is a woman who's never worked a day in her life, except in bed with whomever. As near as I can figure out, she sleeps with the callow "Captain Charles" (Patrick Cassidy) because a lovesick Armand sends her too many letters from the Italian front and, even though she's an aristocrat who almost lost her pretty head in the humorless Terror, she is lousy at spelling. "You are a pig!" she fumes at Armand after some funny business with a virgin parcel-posted by his hateful mother (Jane Lapotaire). "I am the Emperor of France!" he replies. "Well, then," says Jacqueline, "did she do the things I do?"

But, of course, the eighteenth is Jackie's kind of century. In those low-cut gowns, she seems a philanthropist of her sexy self. You should see her playing billiards with the Directory. A friend of mine once told me that somewhere in Germany there's a swimming pool with hundreds of brightly colored Ping-Pong balls floating on its surface; it's like diving into hollow flowers. That swimming pool is Jacqueline Bisset. Although she knows how, she isn't asked to act; she's asked to show off, and so she does. Even competing with Paris and châteaux, which the camera sees through cognac-colored glasses, her Josephine's a winner until she can't get pregnant. Then she's traded in for a late-model Habsburg.

Armand's Napoleon gets to say, "Treason is a matter of dates!" and "I won't scuttle this expedition for some lime-sucking shopkeepers!" Admiral Nelson (Nickolas Grace) gets to say, "Now he dares to twist the lion's tail!" and "But most important, Hardy, the Mediterranean remains an English lake!" As Talleyrand, Anthony Perkins is absolutely shameless. We never really do get to

Photograph by Donal Holway.

Waterloo, but who needs it after six hours of swimming in Ping-Pong balls?

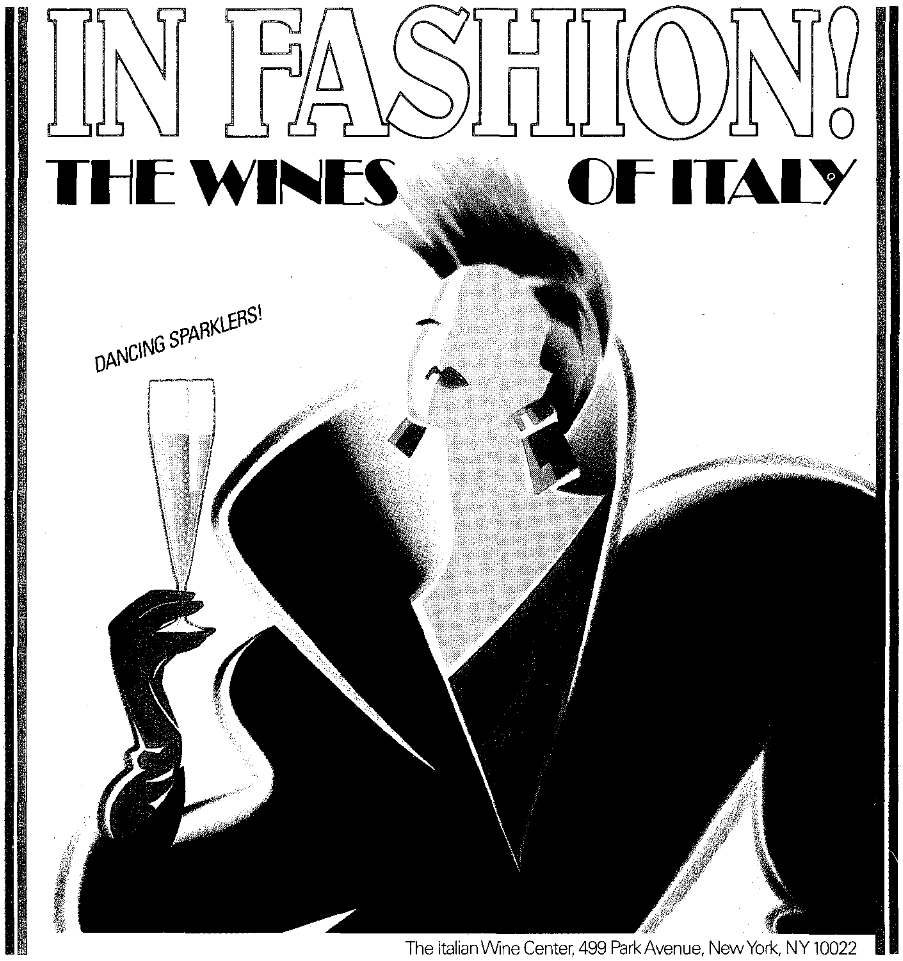
I LOOKED AT THE SYDNEY BIDDLE BARROWS book when it was first published because I read true confessions—Nixon's *Six Crises,* Watson's *Double Helix,* Podhoretz's *Making It*—the way other people go to nun movies. It was as tiresome as Barrows's promotion of it on the talk-show circuit—all sleazy-prim and cotillion self-righteous, with a wink for herself in her contempt for a culture that hadn't anything better to think about. Do we really need **Mayflower Madam** on TV (Sunday, November 15; 9 to 11 P.M.; CBS)?

Not much. Candice Bergen is certainly more likable as Barrows than Barrows is as the Mother Jones of sexual politics. Bergen has the sort of beauty that thinks about itself and leaves no fingerprints. Like a Chinese vase in T. S. Eliot, she moves around in her own stillness. They won't even let her, with her perfect shoulders, sing. It doesn't occur to her to wonder why a Biddle or a Barrows got herself into the flesh-peddling racket in the first place. This is not entirely Bergen's fault. It seems never to have occurred to Sydney, either, who is about as introspective as an anchovy.

Sydney didn't have as much money growing up as the rest of the blue bloods; she got to play in the family mansion only on holidays; she was fired from her job in the garment district because she wouldn't pay kickbacks. What's a deb to do? Why, of course: Set up shop selling sweet young things to strangers who promise not to kink them. This is the strongest motivation for bad behavior I've heard on television since Joe Hunt's lawyer in *Billionaire Boys Club* let us know that little Joe grew up greedy and murderous because his father made him walk alone to kindergarten. And when the vice squad closed down Sydney's "escort service" and the tabloids gummed her for breakfast, she looked up "hypocrisy" in her Webster's.

Maybe there's a subtext. Maybe when Puritans stoop to sex, they have to turn it into money. Then again, maybe not. Maybe Sydney was just a pimp.

Anyway, after some *film noir* opening credits as if Costa-Gavras were in town, Candice Bergen swims around underwater. And her boyfriend (Chris Sarandon) is so shocked he shacks up with somebody else. And her defense lawyer (Chita Rivera) threatens to subpoena all of Sydney's johns, including 340 horny New York lawyers, if the case goes to court, which it immediately doesn't. And the "talent"? I don't know about the talent. Unlike Sydney, they seem not to be mentioned in the gossip columns. They are between parts on Off Broadway, or need the money for medical school. Hanging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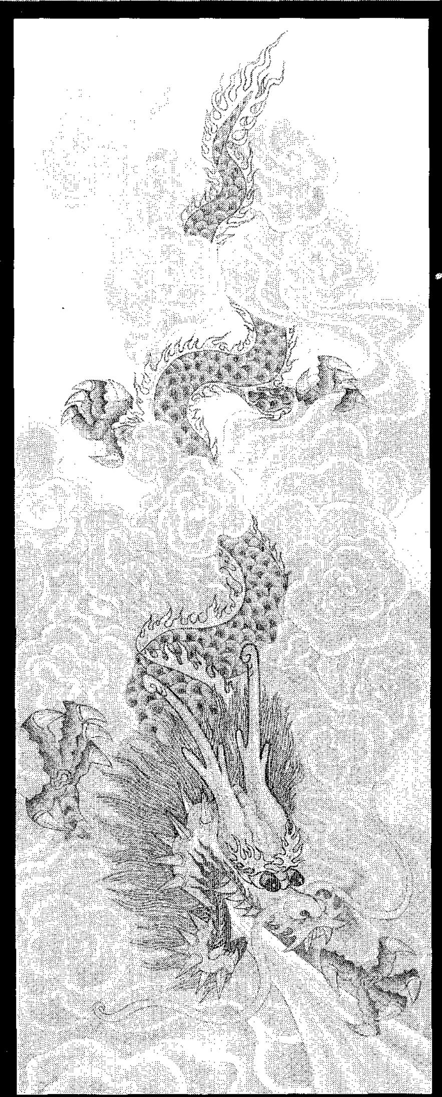

There is a still center of Eternity. A place where all pasts, presents and futures meet. This intersecting point of knowledge and experience, pleasure and pain, mortality and immortality has been described and referred to in a variety of different ways by mystics, prophets and teachers who have experienced it.

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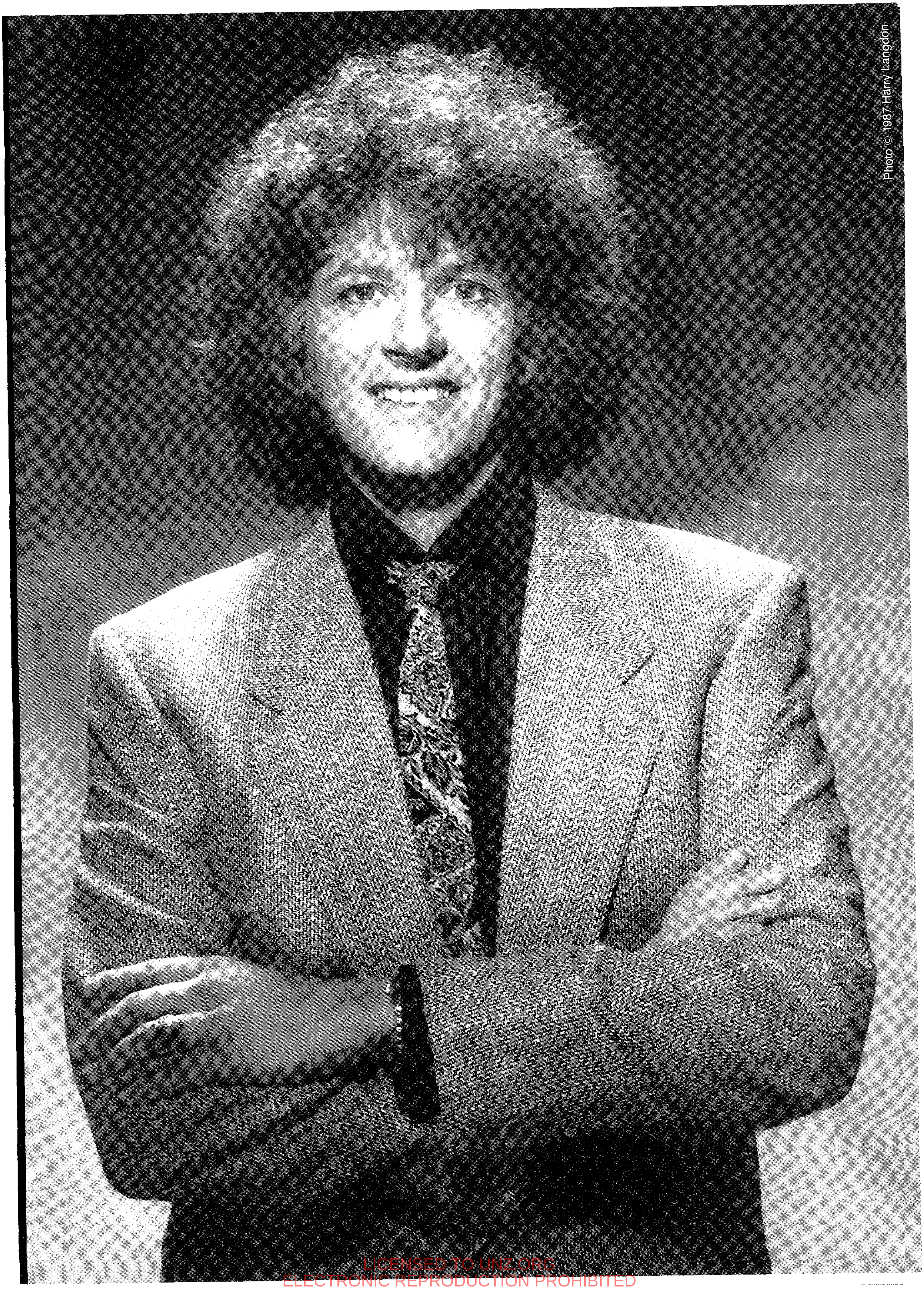
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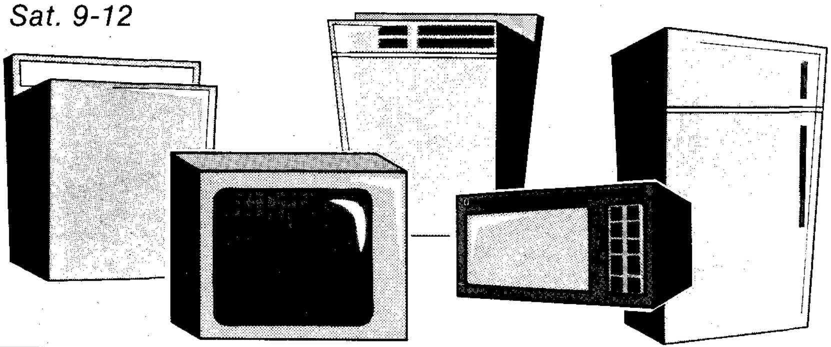

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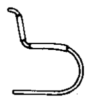

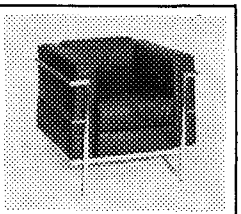

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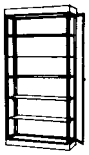

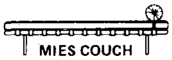

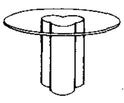

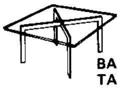

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out upstairs at Sydney's, they remind you of your basic sorority sisters, eating popcorn and watching TV while their den mother with the good bones wants to know on the telephone if that'll be cash or charge, and everything's peachy-keen except when they have to go out and do this *icky* thing.

BARBARA HUTTON HAD GOOD REASON TO feel bad. Her mother, a Woolworth of the five-and-dimes, killed herself when Babs was just a little girl, and the little girl discovered the body. Her father, E. F. Hutton's womanizing brother, didn't want her and wouldn't keep her until she inherited her first $28 million, after which there were New York debutante parties with Maurice Chevalier and Rudy Vallee. Her grandfather loved her, but he died, too, and she couldn't buy him back, and so she went off to meet the Queen of England; and Elsa Maxwell, in the south of France; and her first husband, a Ukrainian prince and bounder, back in New York; and her second husband, a Danish count and heartless sadist, at a polo match; and her third husband, who was Cary Grant, in Hollywood. And this isn't even counting Baron Gottfried Von Cramm, who was homosexual; or Porfirio Rubirosa, who was a rotten Latin lover; and any number of lounge lizards and kef addicts in surprising French Morocco. By the time Babs died, in 1979, she'd spent all of her $42 million and had absolutely nothing to show for it.

Wilfrid Sheed says late in his new novel, *The Boys of Winter*, that "having two lousy parents at the same time begins to reflect on you." Likewise, it seems to me that Barbara Hutton had so much bad luck that it finally began to reflect on her. Indeed, in **Poor Little Rich Girl: The Barbara Hutton Story** (Monday, November 16, 9 to 11 P.M., and Tuesday, November 17, 8 to 11 P.M.; NBC), her bad luck and her bad choices seem to wear out Farrah Fawcett halfway through. Fawcett has one good crying scene with the Russian prince (Nicholas Clay) in Venice, another in a bathroom after she's been beaten and raped by the Danish count, a third at her father's deathbed, a fourth cracking up and overdosing in the ladies' room of an airplane on her way back to Tangier, and a fifth on her own. Otherwise, she's as tired of Babs as I am. She has to carry her around from the time she takes over for Fairuza Balk at eighteen. She's too old then, and later on she isn't old enough.

Burl Ives is around, although not as long as he should have been, as Grandfather Woolworth. Kevin McCarthy lasts more than three hours as Father Hutton, which is a thankless, underwritten role. Bruce Davison tries to keep the ship of fools afloat as Babs's sad gay playmate. But everybody works too hard, and you wonder why. ■

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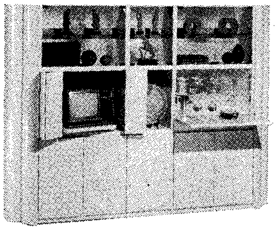

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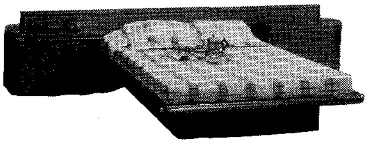

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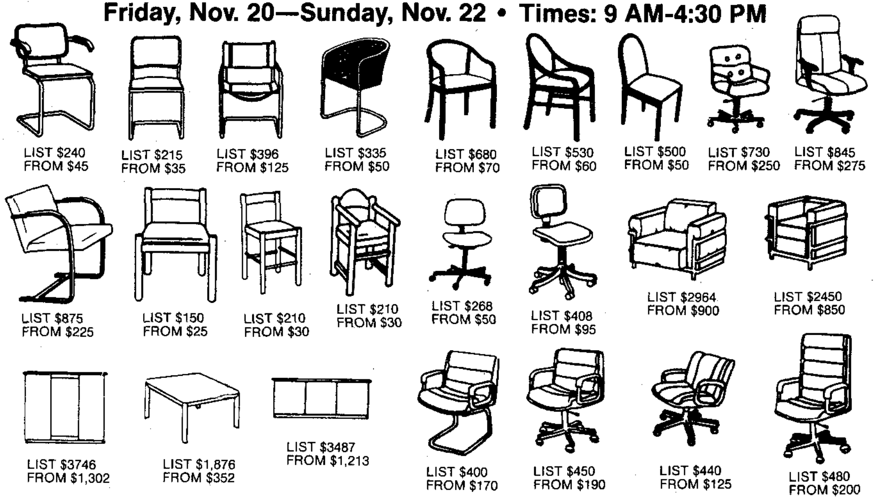

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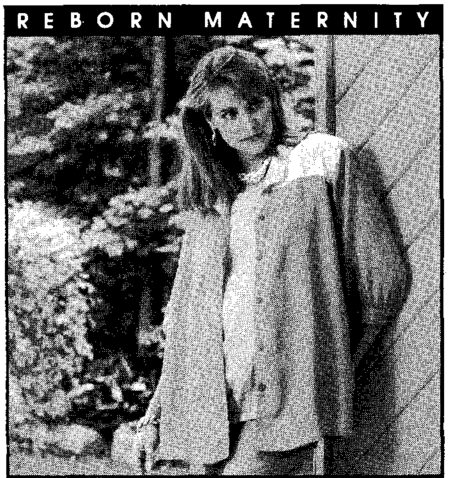

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tail $50–$100, here $15–$45; hand-painted Italian leather gloves, retail $120–$140, here $40–$60; hand-painted belts, retail $80–$180, here $15–$70; and more. Cash only; all sales final. *Krasne Two, 389 Fifth Ave., near 36th St., Room 505A (685-0955); Wed.–Fri. 10 a.m.–6 p.m.; 11/11–13 only.*

WOMEN'S WEAR

HERE ARE NEW CONTEMPORARY WOOL-jersey separates at prices below wholesale, and one-of-a-kind vintage clothing and accessories. Separates (women's sizes 4–14) come in navy, brown, black, gray, and peach. For example: crystal-pleated jackets, retail $170, here $40; short and long crystal-pleated skirts, retail $60 and $80 respectively, here $15 and $20; unpleated pull-on pants, turtlenecks, and jewel-neck tops, retail $70, here $15; one-of-a-kind samples (size M), retail $70–$140, here $20–$25. Vintage clothing and accessories include: about two dozen cotton or silk kimonos, were $70–$150, now $35–$75; Japanese embroidered wedding kimono, was $900, now $450; 1920s black beaded silk-chiffon flapper dress (size M), was $550, now $275; Jean Louis gown (size 8) with beaded top and peau de soie skirt, was $1,000, now $500; women's hats, were $80–$130, now $40–$65. Also, one-of-a-kind sample necklaces, were $32–$72, now $8–$18; Jean Claude haircare products, were $4–$20, now $1–$5; and more. Cash only; all sales final. *Jean Claude, 65 West 37th St., fourth floor (819-9130); Wed.–Fri. noon–6:30 p.m.; 11/11–13 only.*

WAREHOUSE SALE

FOR THE FIRST TIME IN TEN YEARS, ICF and Unika Vaev are reducing prices on their classic furniture and fabric designs, by up to 75 percent. In-stock furniture includes: Aalto birch stools, list $125, here $50; Aalto lounge chairs, list $1,528, here $590; Josef Hoffmann's "Fledermaus" chairs, list $1,140, here $420; Armloeffel chairs with leather seat, list $3,120, here $1,130; Elle armless upholstered chairs, list $320, here $120; Dillon executive high-back tilt chairs, list $1,400, here $550. One-of-a-kind furniture pieces include: Eliel Saarinen's 3-seat Art Deco "Blue" settee, list $4,500, here $1,700; Hoffmann's 3-seat black-leather "Kubus" sofa, list $12,960, here $4,860; Gwathmey Siegel's "de Menil" table with wood-inset top, list $9,800, here $3,700; Ilmari Tapiovaara butcher-block tabletop (36-in. diameter) with pedestal base, list $1,180, here $300. Also, desks, task chairs, and more. Unika Vaev fabrics, in wool and wool blends, are sold only by the piece (pieces vary in size, but most are well under 50 yards), list $45–$75 a yd., here $5; perforated suede, list $8 a sq. ft., here $2. Everything sold as is. Delivery additional. Checks accepted; no credit cards; all sales final. *ICF/Unika Warehouse, 43-02 Ditmars Blvd., Queens (750-0900). By car: Take first exit off the Triborough Bridge (31st St.); stay on Astoria Blvd.; turn left onto Steinway St.; turn right onto Ditmars Blvd.; warehouse is on left. Or take the 59th St. bridge to 21st St.; drive north to Ditmars Blvd. and turn right. Fri. and Sat. 9 a.m.–5 p.m.; 11/13 and 14 only.*

SWEATER YARNS

THIS MANUFACTURER AND WHOLESALER is offering hand-painted yarns by the bag (each bag contains enough yarn for a woman's sweater, size L; some have enough for a man's sweater). For example: variegated homespun, was $119, now $85; solid homespun, was $85, now $60; wool-and-silk blend, was $130, now $90; mohair blend, was $99, now $70; Princess Danya, was $126, now $90; Australian merino wool worsted, was $48, now $35; natural pima cotton, was $50 for 30–32 oz., now $35; variegated cotton bouclé, was $90, now $65; solid cotton bouclé, was $53, now $35. Other yarns and about two dozen sweater samples (women's sizes S–L), now $35–$150. Free sweater patterns with purchase. Checks accepted; no credit cards; all sales final. *Dyed in the Wool, 252 West 37th St., eighteenth floor (563-6669); Sat. 10 a.m.–6 p.m. and Sun. noon–5 p.m.; 11/14 and 15 only.*

OLDIES BUT GOODIES

THIS SOHO ANTIQUES DEALER HAS LOST his lease, so he is taking 50 percent off everything in his store. For example: etched-glass Art Deco five-bulb ceiling fixture, was $1,900, now $995; Art Moderne chrome-and-glass-plated hanging fixture, was $950, now $475; original hanging lights from the Bon Marché department store in Paris, were $2,200 each, now $1,100; Art Deco elm-burl armoire, was $6,000, now $3,000; Victorian bamboo stand, was $3,300, now $1,650; wooden door (4 by 7 ft.) with three stained-glass panels, was $2,700, now $1,350; Carpathian elm-burl semainier, was $3,300, now $1,650; two-shelf marble-topped walnut washstand, was $650, now $325; Louis XV–XVI armoire (68 by 90 in.) with beveled glass and mother-of-pearl inlay, was $7,000, now $3,500; a group of marble mantels and fireplace surrounds, were $3,200 each, now $1,600. Also, thousands of French country tiles in geometric and snowflake patterns, were $25 a sq. ft., now $12.50; 1920s Bakelite ashtrays, were $20 each, now $10. Delivery additional. M.C., V. accepted; checks accepted (merchandise held until they clear); all sales final. *Manhattan Antiques, 67 Wooster St. (966-0110); Fri.–Sun. 11 a.m.–7 p.m.; 11/13–15 and 20–22 only.*

SHIRTS WITH STYLE

THIS WAREHOUSE SALE OFFERS WELL-tailored dress and sport shirts in beautiful fabrics at prices below wholesale. For example: solid or striped cotton dress shirts (sizes 14½–16½, sleeves 33–35) with point or spread collars, retail $55–$75, here $17.50–$25; Euro-style oversize sport shirts (sizes S–XL) in solids, stripes, and patterns, retail $60–$140, here $17.50 (denim and chambray), $17.50–$25 (cotton), and $37.50 and $42.50 (solid or patterned silk). Also, a few fine Italian woolens, here $55. Checks accepted; no credit cards; all sales final. *Acorn Shirts, 920 Broadway, near 20th St., Room 601 (677-4520); Mon.–Fri. 8:30 a.m.–6:30 p.m. and Sat. 10:30 a.m.–4:30 p.m.; through 11/14.* ■

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A Complete Entertainment Guide for Seven Days Beginning

NOVEMBER 11

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. west of Sixth Ave. (431-1590). #1—Through 11/17: *Broken Noses.* #2—Through 12/25: "In Glorious Black and White." 11/12: *The Postman Always Rings Twice* (1946); *Nightmare Alley.* 11/13–15: *Ossessione.* 11/16: *Potemkin; Mother; Earth.* 11/17: *Curse of the Demon; Hangover Square.*

2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). 11/11: *Moby Dick; Moulin Rouge.* 11/12: *American Hot Wax; Go, Johnny, Go; Mister Rock and Roll.* 11/13–14: *Stavisky; Providence.* 11/15: *Children of Paradise.* 11/16: *Entre Nous; The Night of the Shooting Stars.* 11/17: *Nightmare Alley; No Way Out* (1950).

3. ESSEX—Grand St. at Essex. St. (982-4455). *Fatal Beauty.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—*Chuck Berry Hail! Hail! Rock 'N' Roll.* #2—*20th International Tournee of Animation.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Slamdance.* #2—*House of Games.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Hiding Out.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Suspect.* #2—*Less Than Zero.* #3—*The Hidden.*

8. THEATRE 80—St. Marks Pl. west of First Ave. (254-7400). 11/11: *This Gun for Hire; The Glass Key.* 11/12: *The Sailor From Gibraltar; Mademoiselle.* 11/13–14: *The Spiral Staircase; Rebecca.* 11/15: *Pandora's Box; Diary of a Lost Girl.* 11/16: *Le Testament du Dr. Cordelier; Toni.* 11/17: *Road House; The Postman Always Rings Twice* (1946).

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 11/11–12: *Metropolis.* 11/13–14: *Amadeus; Song of Summer.* 11/15: *Rouge Baiser; A Nos Amours.* 11/16–17: *Tess; Cul-De-Sac.*

10. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Barfly.* #2—*Made in Heaven.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Matewan.* #2—*Blind Trust.* #3—*My Life as a Dog.* #4—*I've Heard the Mermaids Singing.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—Through 11/12: *Death Wish IV.* Opening 11/13: *Cross My Heart.* #2—*Russkies.* #3—*Hello Again.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *The Princess Bride.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Hello Again.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Fatal Beauty.* #2—*Baby Boom.* #3—*Fatal Attraction.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Someone to Watch Over Me.*

42nd–60th Streets

30. WARNER—Seventh Ave. bet. 42nd–43rd Sts. (764-6760). *Death Wish IV.*

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Steel Dawn.* #2—*The Sicilian.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway (869-8340). *Fatal Beauty.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Less Than Zero.* #2—*Suspect.* #3—*Like Father Like Son.* #4—*Weeds.* #5—*Hiding Out.* #6—*Made in Heaven.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). *Hello Again.*

35. MOVIELAND—Broadway at 47th St. (757-8320). Through 11/12: *Prince of Darkness.* Opening 11/13: *Cross My Heart.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). Through 11/12: *The Hidden.* Opening 11/13: *The Running Man.* **EMBASSY 3**—Through 11/12: *The Hidden.* Opening 11/13: *The Running Man.* **EMBASSY 4**—*Baby Boom.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Death Wish IV.* #2—*Russkies.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *The Princess Bride.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Cry Freedom.*

42. EASTSIDE CINEMA—**Third Ave. bet. 55th–56th Sts.** (755-3020). *Fire and Ice.*

43. CARNEGIE HALL CINEMA—**Seventh Ave. at 56th St.** (265-2520). *The Glass Menagerie.* **CARNEGIE SCREENING ROOM**—(757-2131). *Long Live the Lady.*

44. SUTTON—**57th St. east of Third Ave.** (759-1411). *Hello Again.*

46. 57TH STREET PLAYHOUSE—**57th St. west of Sixth Ave.** (581-7360). *Gaby—A True Story.*

47. NEW CARNEGIE—**57th St. east of Broadway** (582-4582). *Dirty Dancing.*

48. GOTHAM—**Third Ave. bet. 57th–58th Sts.** (759-2262). *The Sicilian.*

49. PLAZA—**58th St. east of Madison Ave.** (355-3320). *Manon of the Spring.*

50. PARIS—**58th St. west of Fifth Ave.** (688-2013). *Maurice.*

51. D. W. GRIFFITH—**59th St. west of Second Ave.** (759-4630). *House of Games.*

52. MANHATTAN TWIN—**59th St. bet. Second and Third Aves.** (935-6420). #1—*Russkies.* #2—*Made in Heaven.*

53. BARONET—**Third Ave. at 59th St.** (355-1663). *Hope and Glory.* **CORONET**—*Barfly.*

54. CINEMA 3—**59th St. west of Fifth Ave.** (752-5959). *Someone to Watch Over Me.*

55. CINEMA I—**Third Ave. at 60th St.** (753-6022). *Dark Eyes.* **CINEMA II**—(753-0774). *The Whales of August.*

61st Street and Above, East Side

60. UA GEMINI TWIN—**Second Ave. at 64th St.** (832-1670). #1—*Less Than Zero.* #2—(832-2720). *Suspect.*

61. BEEKMAN—**Second Ave. at 66th St.** (737-2622). *The Princess Bride.*

62. LOEWS NEW YORK TWIN—**Second Ave. bet. 66th–67th Sts.** (744-7339). #1—Through 11/12: *Baby Boom.* Opening 11/13: *The Running Man.* #2—*Cry Freedom.*

63. 68TH STREET PLAYHOUSE—**Third Ave. at 68th St.** (734-0302). *Anna.*

64. LOEWS TOWER EAST—**Third Ave. bet. 71st–72nd Sts.** (879-1313). *Fatal Attraction.*

65. UA EAST—**First Ave. at 85th St.** (249-5100). *Death Wish IV.*

66. 86TH STREET EAST—**86th St. east of Third Ave.** (249-1144). #1—*Less Than Zero.* #2—Through 11/12: *The Hidden.* Opening 11/13: *Cross My Heart.*

67. LOEWS ORPHEUM—**86th St. at Third Ave.** (289-4607). #1—*Fatal Beauty.* #2—Through 11/12: *Hiding Out.* Opening 11/13: *The Running Man.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—**Broadway at 61st St.** (247-5070). *Fatal Attraction.*

81. LINCOLN PLAZA CINEMAS—**Broadway bet. 62nd–63rd Sts.** (757-2280). #1—*The Funeral.* #2—*My Life as a Dog.* #3—*Jean de Florette.*

82. CINEMA STUDIO—**Broadway at 66th St.** (877-4040). #1—*Sammy and Rosie Get Laid.* #2—*Theme.*

83. REGENCY—**Broadway bet. 67th–68th Sts** (724-3700). *Barfly.*

84. EMBASSY 72ND STREET TWIN—**Broadway at 72nd St.** (724-6745). #1—*The Princess Bride.* #2—Through 11/10: *No Way Out.* Opening 11/11: *Siesta.*

85. LOEWS 84TH STREET SIX—**Broadway at 84th St.** (877-3600). #1—*Baby Boom.* #2—*Cry Freedom.* #3—*Hello Again.* #4—*House of Games.* #5—*Suspect.* #6—*The Hidden.*

87. METRO CINEMA—**Broadway bet. 99th–100th Sts.** (222-1200). #1—*Made in Heaven.* #2—*Russkies.*

88. COLUMBIA CINEMA—**Broadway bet. 103rd–104th Sts.** (316-6660). *Slamdance.*

89. OLYMPIA CINEMAS—**Broadway bet. 106th–107th Sts.** (865-8128). #1—*Less Than Zero.* #2—*Hope and Glory.*

90. HARLEM'S MOVIE CENTER 5—**125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds.** (222-8900). #1—*Fatal Beauty.* #2—*Death Wish IV.* #3—*Prince of Darkness.* #4—*Steel Dawn.* #5—*The Hidden.*

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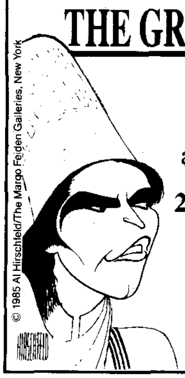

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MOVIES

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Death Wish IV.* #2—*Steel Dawn.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets* and *Chronos:* Daily at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, Wed., Fri.–Sun. at 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. Through 12/23/87, shown every Tues.–Sat. from 11–6: "We the People" exhibit includes a video program with films from Native American artists: *Harold of Orange*, dir. Rick Weise; *The Ute Bear Dance Story*; *Hoplit,* dir. Victor Masayesva; *A Tragedy and a Trial,* dir. Asiba Tupache.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). $6; students and senior citizens $5. Through 12/12: "Aspects of Chinese Cinema." 11/11 at 3 and 7: *Li Shuangshuang* (1962), dir. Lu Ren. 11/13 at 3 and 7: *Lights of 10,000 Homes* (1948), dir. Shen Fu.

ASIAN AMERICAN CHILDREN'S FILM SERIES—Chatham Square Library Library, 33 East Broadway (964-6598). Free. 11/12 at 4 and 11/14 at 2:30: *Lee Suzuki: Home in Hawaii; Made in China.*

BACA—111 Willoughby St. (718-783-3077). Free. 11/15 at 12:30: "Filmsearch": Screenings of competing 16-mm. works in progress by up-and-coming artists; judges will select works to receive funds; discussion.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. Through 12/6: "Masterworks of Postwar Italian Cinema." 11/15 at 2: *Rocco and His Brothers* (1960), dir. Luchino Visconti, with Alain Delon and Claudia Cardinale.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. (787-2755). Donation $2.50; senior citizens $1; free popcorn. 11/11 at 7:30: *The King Steps Out* (1936), dir. Josef von Sternberg, with Grace Moore and Walter Connolly.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 11/12 at 8: *Reform School Girl* (1957), dir. Edward Bernds, with Gloria Castilo and Ross Ford; *The Violent Years* (1958), dir. Ed Woods Jr. 11/13 at 8: Screenings by Adele Friedman include: *Frank, Bodybuilding* (1984); *Cardiff Garden* (1986); *Chantal* (1983). 11/14 at 8: "Berlinart: Super 8MM." 11/15 at 8: "New Filmmakers' Showcase" : includes *Automythologies* (1987), dir. Mary Hestand; *Yellow Streak* (1986), *Blue Period* (1985), and *Red Wrec. Said* (1982), dir. Doug Henry; *Concern for the City* (1986), dir. Peter von Ziegesar; *Tugging the Worm* (1987), dir. James Duesing.

EMELIN THEATRE—Library Lane, Mamaroneck, N.Y. (914-698-0098). "Friday Night Films": Foreign films, series pass, $22, single pass, $3.50. 11/13 at 6:30 and 9: *Scene of the Crime* (1986), dir. Andre Techine, with Catherine Deneuve and Danielle Darrieux. 11/15–2/7/88: The Westchester Cinema Club presents: "From Reverence to Rape: The Treatment of Women in the Movies," by Molly Haskell. 11/15 at 1:30: *Stage Door* (1937), dir. Gregory La Cava, with Katharine Hepburn and Ginger Rogers.

FRAUNCES TAVERN MUSEUM—54 Pearl St. (425-1778). Free with museum admission. Through 1/31/88: "Love, Intrigue, and Revolution: A Sunday Film Series." 11/15 at 2: *A Tale of Two Cities* (1935), dir. Jack Conway, with Ronald Colman and Basil Rathbone.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50; 11/16–11/21: "The Second New York French-American Film Workshop" includes "A Tribute to Filmmaker Raoul Ruiz" featuring *La Vocation suspendue* (1977); *Les Trois Couronnes du Matelot* (1983); *La Ville Des Pirates* (1983); and *L'Eveille du Pont de l'Alma* (1985); "A French Tribute to Samuel Fuller" featuring *Pick-up on South Street* (1952), with Richard Widmark; *House of Bamboo* (1955), with Robert Stack; *Run of the Arrow* (1956); *The Naked Kiss* (1964), with Constance Towers; plus special presentations of films by French directors Laurent Perrin and Virginie Thévenet.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $5; senior citizens and students $4: Through 11/13: "New Films From Japan." 11/13 at 6:30: *Typhoon Club* (1985), dir. Shinji Somai, with Yuki Kudo and Yuichi Mikami.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room: Through 11/28 at 1: recent work from Berlin Medien Operative; at 2:30: "Cast Iron TV": selections from the longest running artist-produced cable series in the U.S.; at 3:30: new works by Alex Roshak, Dan Walworth, and Chris Bruch.

THE KNITTING FACTORY—47 E. Houston ST. (219-3055). $3. Through 11/30, Mondays at 8: "Films before Jazz." Independent film shorts.

LATE SHOW FILM SERIES—62 E. 4th St. (473-1167). $5. 11/13–11/14: "Animation Group Show," featuring Krazy Kat, Heckle and Jeckle, and Little Lulu.

LEHMAN COLLEGE—Carman Hall, Room B-04, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833). Free. 11/11 at 2:30 and 11/13 at 12:15: *Romeo and Juliet* (1968), dir. Franco Zeffirelli, with Olivia Hussey and Michael York.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (570-3949). Free with museum admission. 11/11 at 8: "Glamorous Ladies on Film": *Scarlet Empress* (1934), dir. Josef von Sternberg, with Marlene Dietrich and Sam Jaffe. In conjunction with "The Age of Sultan Süleyman the Magnificent," 11/15 at 1: *Süleyman the Magnificent.*

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 11/13 at 8: Screening of the work of Jerry Orr, includes *Pond* (1984); *Carousel* (1985); *Eye Over Niagara Falls* (1984); *Harbor: Martha's Vineyard* (1986); and *Eternal Sea* (1984). 11/14 at 8: Screening of the work of Rose Lowder, includes the series *Scenes de la Vie Francaise: La Ciotat* (1986); *Avignon* (1986); *Paris* (1986).

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. 11/11 at 12:30 and 3: "Howdy Doody: 40th Anniversary," screening of vintage clips presented by Buffalo Bob Smith with Howdy. Through 2/6/88: "Jackie Gleason: The Great One." Includes clips from *Calvacade of Stars* and *The Honeymooners.* Through 12/26, Sats. at 12:30: screenings for children.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 1/4/88: "Paramount Pictures: 75 Years." 11/13 at 3: *The Ten Commandments* (1923), dir. Cecil B. De Mille, with Richard Dix and Leatrice Joy; at 6:30: *The Covered Wagon* (1923), dir. James Cruz, with Lois Wilson and J. Warren Kerrigan. 11/14 at 2:30: (See 11/13 at 6:30); at 5:30: *The Vanishing American* (1925), dir. George B. Seitz, with Richard Dix and Lois Wilson. 11/15 at 5:30: (See 11/13 at 3); at 5:30: *Hotel Imperial* (1927), dir. Mauritz Stiller, with Pola Negri and James Hall. 11/16 at 3: (See 11/14 at 5). Through 11/17: "New Voices From the Soviet Cinema." 11/12 at 2:30: *Journey to Sopot* (1981), dir. Nana Djordjadze; at 2:30: *The Night is Short* (1981), dir. Mikhail Belikov. 11/13 at 2:30: *The Burglar* (1987), dir. Viktor Ogorodnikov; at 6: *Is it Easy to Be Young?* (1986), dir. Yuri Podneik. 11/14 at 2: *Believe It or Not* (1983), dir. Sergej Ovtscharov; at 5: *Adonis XIV* (1977), dir. B. Vadikov; *A Visit to a Son* (1986), dir. V. Tumaev; *Neptune's Holiday* (1986), dir. Yuri Mamin. 11/15 at 2: (See 11/13 at 6); at 5: (See 11/14 at 2). 11/16 at 2:30 (See 11/14 at 5); at 6: *Lonely Man's Voice* (1978), dir. Aleksandr Sokurov. 11/17 at 2:30: (See 11/16 at 6); at 6: (See 11/13 at 2:30). Through 1/3/88: Bill Viola: Installation and videotapes. **Titus Theater 2:** 11/12 at 3, 6:30, and 7:30: Superman Cartoons, 1941–42. 11/16 at 6:30: "Video Viewpoints": *Everyday Heroes and Heroines* (West Germany), dir. Gusztáv Hámos and Astrid Heibach.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 11/11 at 8: *Dreams and Nightmares* (1974, U.S.), dir. Abe Osheroff, who will be present. "Glasnot: Russian Cinema Festival." 11/12 at 8: *The Man With a Movie Camera* (1929), dir. Dziga Vertov, live piano accompaniment by Harry Weiss. 11/13 at 8 and 10: *Without Witness* (1984), dir.

Nikita Mikhalkov. 11/17 at 8: *The Mirror* (1983), dir. Andrei Tarkovsky, with Olga Yankovsky and Margarita Terekhova. 11/14–15: "Jewish Film Festival: The Yiddish Cinema." 11/14 at 8 and 10, and 11/15 at 3, 5, and 7: *Tevye* (1939, U.S.), dir. and starring Maurice Schwartz. 11/16 at 7:30: *A Man and a Woman* (1966, France); at 9:30: *A Man and a Woman: 20 Years Later* (1986, France), both dir. Claude Lelouch, with Anouk Aimee and Jean-Louis Trintignant.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. (741-7650). Free; captioned for the hearing-impaired. 11/14 at 1:30: *Auntie Mame* (1958), dir. Morton DaCosta, with Rosalind Russell and Forrest Tucker.

NEW YORK SOCIETY FOR ETHICAL CULTURE—2 West 64th St. (874-5210). Series ticket, $30; single ticket $5. "What Matters Most: A Film Cycle On Ethical Issues." 11/15 at 2: "Pop Culture and American Politics": *Nashville* (1975), dir. Robert Altman, with Karen Black and Keith Carradine.

NEW YORK UNIVERSITY—Tisch School of the Arts, 721 Broadway, Room 006 (998-1926). "Photographers Who Make Films." 11/13 at 7: *Me and My Brother* (1965); *Life Dances On* (1980), both dir. Robert Frank; *One Second in Montreal* (1969), dir. Michael Snow. 11/14 at 1: *Cassius: Le Grand* (1964); *Mode en France* (1985), both dir. William Klein.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). Free with museum admission. Video/Installation Room, Through 12/20: *Common Mistakes*, a video multi-media installation created by the artist Jeanne C. Finley.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Nightly except Mondays at 8 and 10: *Written on the Wind* (1956), dir. Douglas Sirk, with Rock Hudson, Lauren Bacall, and Robert Stack. Through 1/14/88: "The Age of New Yorker Films: Part II." 11/11 at 5:30: *All Nudity Shall Be Punished* (1973), dir. Arnaldo Jabor; at 7:30: *Why Does Herr R. Run Amok?* (1969), dir. Rainer Werner Fassbinder; at 9:15: *Cousin Angelica* (1974), dir. Carlos Saura. 11/12 at 6:15: *Celeste* (1982), dir. Percy Adlon; at 8:30: *Celine and Julie Go Boating* (1974), dir. Jacques Rivette. 11/13–15 at 5:45: *Les Amants* (1958), dir. Louis Malle; at 7:30: *Katzelmacher* (1969), dir. Rainer Werner Fassbinder; at 9:15: *An Actor's Revenge* (1963), dir. Ken Ichikawa. 11/14–15 at 4: *Chronicle of Anna Magdalena Bach* (1967), dir. Jean-Marie Straub. 11/17–18 at 5:30: *Land of Silence and Darkness* (1971), dir. Werner Herzog; at 7:15: *Masculin Feminin* (1966), dir. Jean-Luc Godard; at 9:30: *Sans Soleil* (1982), dir. Chris Marker.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. Through 11/29: Video Installation by Curt Royston, featuring *High Noon,* a multi-media installation, with dance performances by Lisa Fox every Tues. at 6:45, Sat. and Sun. at 3.

YUGOSLAV PRESS AND CULTURAL CENTER—767 3rd Ave. at 48th St. (838-2306). Through 11/12 at 7: "Sictransitgloriamundi: Sculpture and Video Installation" by Victoria Vesna.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Fatal Beauty.* #2—*Death Wish IV.* #3—*Steel Dawn.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Baby Boom.* #2—*Fatal Attraction.* #3—*The Sicilian; Hello Again.* #4—*Like Father Like Son.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Fatal Attraction.* #2—*Made in Heaven.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Steel Dawn; Fatal Beauty.* #2—*Suspect.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *Death Wish IV.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Hello Again.* #2—*Death Wish IV.* #3—*Less Than Zero.* #4—Through 11/12: *Suspect.* Beg. 11/13: *The Running Man.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Death Wish IV.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Fatal Attraction.* #2—*The Hidden.* #3—*Fatal Beauty.* #4—*Prince of Darkness.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Death Wish IV.* #2—*Steel Dawn.* #3—*The Hidden; Hiding Out.* #4—*Fatal Beauty; Prince of Darkness.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Fatal Attraction.* #2—*Baby Boom.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Less Than Zero.* #2—*Steel Dawn.* #3—*Death Wish IV.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Death Wish IV.* #2—*The Sicilian.* #3—*Fatal Attraction.* #4—*Fatal Beauty.* #5—*Hiding Out.* #6—*Russkies.* #7—*Hello Again.* #8—*Suspect.* #9—*The Hidden.* #10—*Baby Boom.* #11—*Prince of Darkness.* #12—*Less Than Zero; Made in Heaven.*

113. RED APPLE—3946 White Plains Rd. (519-6674) *Prince of Darkness; The Gate.*

BROOKLYN

AREA CODE 718

201. AVENUE U—Ave. U at E. 16th St. (645-3800). Program Unavailable.

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Russkies.* #2—*Hello Again.* #3—*Suspect.* #4—Through 11/12: *Weeds.* Beg. 11/13: *The Running Man.* #5—Through 11/12: *The Hidden.* Beg. 11/13: *The Howling III.* #6—*Hiding Out.* #7—*Steel Dawn.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070) #1—*Baby Boom.* #2—*The Sicilian.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Suspect.* #2—*Fatal Beauty.* #3—*Less Than Zero.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Hello Again.* #2—*Fatal Attraction.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Less Than Zero.* #2—*Fatal Beauty.* #3—*Steel Dawn; Hiding Out.* #4—*The Hidden; Death Wish IV.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Death Wish IV.* #2—Through 11/12: *Steel Dawn.* Beg. 11/13: *The Running Man.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Death Wish IV.* #2—*Steel Dawn.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Death Wish IV.* #2—*Made in Heaven.* #3—*Fatal Attraction.* #4—*Baby Boom.* #5—Through 11/12: *Fatal Beauty.* Beg. 11/13: *Cross My Heart.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Baby Boom.* #2—*Fatal Attraction.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Suspect.* #2—*The Princess Bride.* #3—*Baby Boom.* #4—*The Sicilian.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Hidden.* #2—*Hello Again.* #3—*Russkies.* #4—*Fatal Beauty.* #5—*Death Wish IV.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Fatal Attraction.* #2—*Hello Again.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Fatal Beauty.* #2—*Hiding Out.* #3—*Prince of Darkness.* #4—*The Hidden.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Fatal Attraction.* #2—*Steel Dawn.* #3—*Baby Boom.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Less Than Zero.* #2—*Russkies.* #3—Through 11/12: *The Hidden.* Beg. 11/13: *The Running Man.* #4—*Suspect.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Hello Again.* #2—*Less Than Zero.* #3—*Fatal Attraction.* #4—*Baby Boom.* #5—*The Sicilian.* #6—*Suspect.* #7—*Russkies.* #8—*Made in Heaven.* #9—Through 11/12: *Weeds.* Beg. 11/13: *Cross My Heart.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Death Wish IV.* #2—*Russkies.* #3—*Fatal Attraction.* #4—Through 11/12: *The Hidden; Fatal Beauty.* Beg. 11/13: *The Running Man.* #5—Through 11/12: *Baby Boom.* Beg. 11/13: *The Howling III.* #6—Through 11/12: *Suspect.* Beg. 11/13: *Cross My Heart.*

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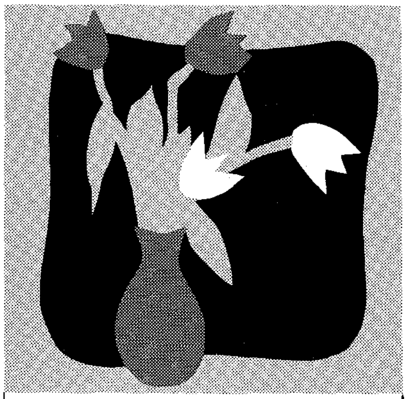

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MOVIES

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—Program Unavailable. #2—Program Unavailable.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—Through 11/12: *Suspect.* Beg. 11/13: *The Running Man.* #2—*Fatal Beauty.* #3—*Steel Dawn.* #4—*Hiding Out.* #5—*Death Wish IV.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—*Hello Again.* #2—*Dirty Dancing; Fatal Beauty.* #3—Through 11/12: *The Sicilian.* Beg. 11/13: *Date with an Angel.* #4—*Death Wish IV.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Steel Dawn.* #2—*The Sicilian.* #3—*Death Wish IV.* #4—*Fatal Attraction.* #5—Through 11/12: *The Hidden.* Beg. 11/13: *The Running Man.* #6—Through 11/12: *Fatal Beauty; Suspect.* Beg. 11/13: *Date With an Angel.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Fatal Beauty.* #2—*Baby Boom.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Fatal Attraction.* #2—*Hello Again.* #3—*Russkies.* #4—*Made in Heaven.*

303. CORONA—PLAZA—(639-7722). Through 11/12: *The Hidden; Nightmare on Elm Street, Part II: Freddy's Revenge.* Beg. 11/13: *Hellraiser; House II: The Second Story.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Suspect.* #2—*Someone to Watch Over Me.* #3—*Less Than Zero.* #4—*Hello Again.* #5—*The Hidden.* #6—*The Princess Bride.* #7—*Hiding Out.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Fatal Attraction.* #2—*Prince of Darkness.* #3—*Steel Dawn.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Death Wish IV.* #2—*Less Than Zero.* #3—*Suspect.* #4—Through 11/12: *Fatal Beauty.* Beg. 11/13: *Cross My Heart.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Suspect.* #2—*Baby Boom.*

308. FOREST HILLS—CINEMART—(261-2244). #1—Program Unavailable. #2—Program Unavailable.

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Suspect.* #2—*Made in Heaven.* #3—*Hello Again.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Russkies.* #2—*Dirty Dancing.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Baby Boom.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Less Than Zero.* #2—*Death Wish IV.* #3—*Fatal Beauty.* #4—Through 11/12: *The Sicilian.* Beg. 11/13: *The Running Man.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—Through 11/12: *The Hidden.* Beg. 11/13: *Cross My Heart.* #2—*Hiding Out.* #3—*Less Than Zero.* #4—*Hello Again.* #5—*Death Wish IV.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Fatal Attraction.* #2—*The Sicilian.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Russkies.* #2—*Less Than Zero.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—Through 11/12: *Fatal Beauty.* Beg. 11/13: *Cross My Heart.* #2—Through 11/12: *The Hidden.* Beg. 11/13: *The Running Man.* #3—*Death Wish IV.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Baby Boom.* #2—*Fatal Attraction.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Death Wish IV.* #2—*The Sicilian.* #3—Through 11/12: *Suspect.* Beg. 11/13: *Prince of Darkness.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—Program Unavailable. #2—Program Unavailable.

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*Fatal Beauty.* #2—*Russkies; Fatal Attraction.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Fatal Beauty.* #2—*Hello Again.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*The Hidden.* #2—*Baby Boom.*

401. NEW DORP—HYLAN—(351-6601). #1—*Suspect.* #2—*Fatal Attraction.*

402. NEW DORP—LANE—(351-2110). *Fatal Beauty.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Made in Heaven.* #2—*Steel Dawn.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Less Than Zero.* #2—*Hello Again.* #3—*Russkies.* #4—*Baby Boom.* #5—*Death Wish IV.* #6—*Fatal Attraction.* #7—*Made in Heaven.* #8—Through 11/12: *The Sicilian.* Beg. 11/13: *The Running Man.* #9—Through 11/12: *Fatal Beauty.* Beg. 11/13: *Cross My Heart.* #10—*Suspect.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Death Wish IV.* #2—*Hiding Out.*

501. BELLMORE—MOVIES—(783-7200). *Like Father Like Son.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Dirty Dancing.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Less Than Zero.* #2—*Death Wish IV.* #3—*Russkies.* #4—*The Princess Bride.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Baby Boom.* #2—Through 11/12: *Hello Again.* Beg. 11/13: *The Running Man.* #3—*Suspect.* #4—*Less Than Zero.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Princess Bride.* #2—*Baby Boom.* #3—*Hello Again.* #4—*Hiding Out.* #5—*Fatal Attraction.* #6—*Fatal Beauty.* #7—*Suspect.* #8—*Prince of Darkness.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Suspect.* #2—*Less Than Zero.* #3—Through 11/12: *Fatal Beauty.* Beg. 11/13: *The Running Man.*

507. HEWLETT—HEWLETT—(791-6768). *Russkies.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Death Wish IV.* #2—*Russkies.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Less Than Zero.* #2—*The Sicilian.* #3—*Fatal Attraction.* #4—*Fatal Beauty.* #5—*Hiding Out.* #6—*Weeds.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Fatal Beauty.* #2—*The Hidden.* #3—*Death Wish IV.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Dirty Dancing; Hiding Out.* #2—*Fatal Beauty.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Suspect.* #2—*Fatal Attraction.* #3—*Like Father Like Son.* #4—*Baby Boom.* #5—*The Hidden.* #6—*Hello Again.*

513. LONG BEACH—PARK AVENUE—(432-0576). *Dirty Dancing.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Less Than Zero.* #2—*Suspect.* #3—*Less Than Zero.* #4—Through 11/12: *Made in Heaven.* Beg. 11/13: *The Running Man.*

515. MALVERNE—TWIN—(599-6966). #1—*Dirty Dancing; Less Than Zero.* #2—*Someone to Watch Over Me.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Fatal Attraction.* #2—*Hello Again.* #3—*The Princess Bride.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Death Wish IV.* #2—*Less Than Zero.* #3—*Suspect.* #4—*Russkies.* #5—Through 11/12: *Made in Heaven.* Beg. 11/13: *The Running Man.* #6—*Hello Again.* #7—*Baby Boom.* #8—*The Princess Bride.* #9—Through 11/12: *Fatal Beauty.* Beg. 11/13: *Cross My Heart.*

518. MASSAPEQUA—PEQUA—(799-6464). *Fatal Attraction.*

519. MERRICK—TWIN—(546-1270). #1—*Hiding Out.* #2—*The Sicilian.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Death Wish IV.* #2—*Hiding Out; The Hidden.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Hiding Out.* #2—*Dirty Dancing.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Death Wish IV.* #2—*Dirty Dancing.* #3—*The Hidden.* #4—*Suspect; Baby Boom.* #5—*Less Than Zero; Prince of Darkness.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). *Fatal Attraction.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Hello Again.* #2—*Baby Boom.*

526. ROSLYN—ROSLYN—(621-8488). #1—*House of Games.* #2—*Someone to Watch Over Me.*

527. SYOSSET—SYOSSET—(921-5810). #1—Through 11/12: *Made in Heaven.* Beg. 11/13: *The Running Man.* #2—*Suspect.* #3—*The Princess Bride.*

528. SYOSSET—UA CINEMA 150—(364-0700). *The Princess Bride.*

529. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Less Than Zero.* #2—*Suspect.* #3—*The Sicilian.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*The Hidden.* #2—*Made in Heaven.* #3—*Weeds.* #4—*Fatal Beauty.* #5—*Hiding Out.* #6—*Baby Boom.* #7—*Russkies; Dirty Dancing.* #8—*Steel Dawn.* #9—*Hello Again.* #10—*Fatal Attraction.* #11—*Death Wish IV.* #12—*Someone to Watch Over Me; Prince of Darkness.*

531. WANTAGH—WANTAGH—(781-6969). *The Principal.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Less Than Zero.* #2—*Death Wish IV.* #3—Through 11/12: *Steel Dawn.* Beg. 11/13: *The Running Man.*

533. WESTBURY—WESTBURY—(333-1911). #1—*Jean de Florette.* #2—*My Life as a Dog.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Russkies.* #2—*Made in Heaven.* #3—*Less Than Zero.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Fatal Attraction.* #2—*Hello Again.* #3—*Made in Heaven.*

602. BAY SHORE—CINEMA—(665-1722). Through 11/12: *Suspect.* Beg. 11/13: *The Running Man.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Baby Boom.* #2—*The Hidden.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*Death Wish IV.* #2—*Steel Dawn.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Baby Boom.* #2—*Fatal Attraction.* #3—*Suspect.* #4—*Dirty Dancing.* #5—*The Hidden.* #6—*Fatal Beauty.* #7—*Death Wish IV.* #8—*Hello Again.* #9—*Russkies.* #10—*Less Than Zero.* #11—*Hiding Out.* #12—*Made in Heaven.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*The Princess Bride.* #2—*Baby Boom.* #3—*Hiding Out.* #4—*Fatal Beauty.* #5—*Less Than Zero.* #6—*Russkies.* #7—*Dirty Dancing.* #8—*Fatal Attraction.* #9—*Prince of Darkness.* #10—*Hello Again.* #11—*The Hidden.* #12—*Made in Heaven; Death Wish IV.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*Suspect.* #2—*Steel Dawn.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Death Wish IV.* #2—*Less Than Zero.* #3—*Hello Again.* #4—*Fatal Attraction.* #5—*Made in Heaven.* #6—Through 11/12: *Suspect.* Beg. 11/13: *The Running Man.* #7—*Russkies.* #8—*Baby Boom.*

611. CORAM—PINE—(698-6442). #1—*The Hidden.* #2—*Less Than Zero.* #3—*Made in Heaven.* #4—*Someone to Watch Over Me; Death Wish IV.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Russkies.* #2—Through 11/12: *Made in Heaven.* Beg. 11/13: *The Running Man.* #3—*Suspect.* #4—*Fatal Attraction.* #5—Through 11/12: *The Princess Bride.* Beg. 11/13: *Made in Heaven.*

613. ELWOOD—ELWOOD—(499-7800). #1—*My Life as a Dog.* #2—*I've Heard the Mermaids Singing.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Hello Again.* #2—*Less Than Zero.* #3—*Made in Heaven.* #4—*Baby Boom.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Fatal Attraction.*

618. ISLIP—ISLIP—(581-5200). #1—*Hiding Out.* #2—*Hello Again.* #3—*Fatal Attraction.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *The Princess Bride.*

620. LINDENHURST—LINDENHURST—(888-5400). *Dirty Dancing.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Hiding Out.* #2—*Fatal Attraction.* #3—*Less Than Zero.* #4—Through 11/12: *Suspect.* Beg. 11/13: *The Running Man.* #5—Through 11/12: *Made in Heaven.* Beg. 11/13: *Cross My Heart.* #6—*Hello Again.*

623. NORTHPORT—NORTHPORT—(261-8600). Program Unavailable.

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Dirty Dancing.* #2—*Fatal Beauty.* #3—*Baby Boom.* #4—*Hello Again.* #5—*Made in Heaven.* #6—*Russkies.* #7—*Hiding Out.* #8—*Fatal Attraction.* #9—*Death Wish IV.* #10—Through 11/12: *Suspect.* Beg. 11/13: *The Running Man.* #11—Through 11/12: *The Hidden.* Beg. 11/13: *Cross My Heart.* #12—*The Princess Bride.* #13—*Less Than Zero.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*Steel Dawn.* #2—*Like Father Like Son.* #3—*Fire and Ice.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Hiding Out.* **WEST**—*Dirty Dancing; Fatal Beauty.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Death Wish IV.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Fatal Beauty.* #2—*Baby Boom.* #3—*Hiding Out.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Russkies.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Baby Boom.* #2—*Hello Again.* #3—*Fatal Beauty.* #4—Through 11/12: *Weeds.* Beg. 11/13: *Fire and Ice.* #5—*Hiding Out.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Suspect.* #2—*The Hidden.* #3—*Fatal Attraction.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Dirty Dancing; Fatal Beauty.* #2—*Hiding Out.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Princess Bride.* #2—*Fatal Attraction.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). *Less Than Zero.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—Through 11/12: *Baby Boom.* Beg. 11/13: *Cross My Heart.* #2—*Hello Again.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Russkies.* #2—*Suspect.* #3—*Death Wish IV.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Baby Boom.* #2—*Suspect.*

704. HARRISON—CINEMA—(835-5952). *Like Father Like Son.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Russkies.* #2—*The Princess Bride.* #3—*Fatal Attraction.* #4—*Fatal Beauty.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Fatal Attraction.* #2—*Suspect.* #3—*Baby Boom.* #4—*Fatal Beauty.* #5—*Made in Heaven.* #6—*Death Wish IV.* #7—*Less Than Zero.* #8—*Hello Again.* #9—*Hiding Out.* #10—*Russkies.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Hello Again.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Suspect.* #2—*Russkies.* #3—*Less Than Zero.* #4—*Made in Heaven.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Like Father Like Son.* #2—*Less Than Zero.* #3—*Fatal Beauty.* #4—*Fatal Attraction.* #5—*The Sicilian.*

710. MOUNT VERNON—PARKWAY—(664-3311). Through 11/12: *Dirty Dancing; Fatal Beauty.* Beg. 11/13: *The Running Man.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Death Wish IV.* #2—*The Hidden.*

712. NEW ROCHELLE—TOWN—(632-9700). *Fatal Beauty.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Death Wish IV.* #2—*Less Than Zero.* #3—*Someone to Watch Over Me.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Death Wish IV.* #2—*Made in Heaven.* #3—*Hiding Out.* #4—*Fatal Beauty; The Hidden.*

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715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Like Father Like Son.* #2—*Hello Again.* #3—*Less Than Zero.* #4—*Fatal Attraction.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Made in Heaven.*

718. RYE—RYE RIDGE—(939-8177). #1—*Fatal Beauty.* #2—*Fatal Attraction.*

719. SCARSDALE—FINE ARTS—(723-6699). *My Life as a Dog.*

720. SCARSDALE—PLAZA—(725-0078). Program Unavailable.

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Made in Heaven.* #2—*Prince of Darkness; The Hidden.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Dirty Dancing.* #2—*Baby Boom.* #3—*Less Than Zero.* #4—*Hello Again.*

723. YONKERS—MOVIELAND—(793-0002). #1—*The Sicilian.* #2—*Hiding Out; The Hidden.* #3—*Fatal Attraction.* #4—*The Princess Bride.* #5—*Prince of Darkness.* #6—*No Man's Land.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*Fatal Beauty.* #2—Through 11/12: *Made in Heaven.* Beg. 11/13: *The Running Man.* #3—*Death Wish IV.* #4—*Russkies.* #5—Through 11/12: *Baby Boom.* Beg. 11/13: *Cross My Heart.* #6—*Hiding Out.* #7—*Suspect.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*The Hidden.* #2—*Dirty Dancing.*

Rockland County

752. NANUET—MALL—(623-6336). *Suspect.*

753. NANUET—MOVIES—(623-0211). #1—*Hello Again.* #2—*Russkies.* #3—*Death Wish IV.* #4—*Baby Boom.* #5—*Prince of Darkness.*

755. NEW CITY—TOWN—(634-5100). #1—*Less Than Zero.* #2—Through 11/12: *Baby Boom.* Beg. 11/13: *Cross My Heart.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Russkies.*#2—*Suspect.*

757. NYACK—CINEMA EAST—(358-6631). *Fatal Attraction.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Fatal Beauty.* #2—*Baby Boom.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *The Princess Bride.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *The Hidden.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Fatal Attraction.* #2—*Fatal Beauty.*

763. STONY POINT—9 W—(942-0303). *Prince of Darkness.*

764. SUFFERN—LAFAYETTE—(357-6030). *The Sicilian.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Prince of Darkness.* #2—*Suspect.*

801. DANBURY—CINE—(743-2200). #1—*Fatal Attraction.* #2—*Hello Again.* #3—*Hiding Out.*

802. DANBURY—CINEMA—(748-2923). #1—*Less Than Zero.* #2—*Made in Heaven.*

803. DANBURY—PALACE—(748-7496). #1—*Death Wish IV.* #2—*Russkies.* #3—*Fatal Beauty.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Princess Bride.* #2—*Hello Again.*

806. FAIRFIELD—COUNTY—(334-1411). *Death Wish IV.*

807. GREENWICH—CINEMA—(869-6030). #1—*House of Games.* #2—*Prince of Darkness.*

808. GREENWICH—PLAZA—(869-4030). #1—*Fatal Attraction.* #2—*Baby Boom.* #3—*Hiding Out.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Fatal Attraction.* #2—*Suspect.*

810. NORWALK—CINEMA—(838-4504). #1—*Fatal Beauty.* #2—*Russkies.*

811. NORWALK—NORWALK—(866-9202). *Death Wish IV.*

812. RIDGEFIELD—CINEMA—(438-3338). *Baby Boom; Like Father Like Son; No Man's Land.*

813. SOUTH NORWALK—SONO—(866-9202). Through 11/12: *Withnail and I.* 11/13-16: *Wish You Were Here.* 11/15: "First Annual Fairfield County Film Festival." 11/17-19: *Sherman's March.*

814. SPRINGDALE—STATE—(325-0250). *Dirty Dancing.*

815. STAMFORD—AVON—(324-9205). #1—*Death Wish IV.* #2—*Russkies.*

816. STAMFORD—CINEMA—(324-3100). #1—*Hello Again.* #2—*Less Than Zero.* #3—*Suspect.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Fatal Beauty.* #2—*The Princess Bride.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Fatal Beauty.* #2—Through 11/12: *Made in Heaven.* Beg. 11/13: *The Sicilian.* #3—Through 11/12: *Suspect.* Beg. 11/13: *The Running Man.* #4—*Hiding Out.* #5—*Death Wish IV.* #6—*Russkies.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Fatal Attraction.* #2—*Hiding Out.* #3—*Suspect.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*House of Games.* #2—*Less Than Zero.* #3—(227-9619). *Baby Boom.* #4—(226-6666). *Suspect.*

821. WESTPORT—POST—(227-0500). *Fatal Attraction.*

822. WILTON—CINEMA—(762-5678). *Hello Again.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*The Hidden; Death Wish IV.* #2—*Fatal Attraction.* #3—*Hiding Out.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Less Than Zero.* #2—*Fatal Attraction.*

902. JERSEY CITY—STATE—(653-5200). #1—*Death Wish IV.* #2—*Fatal Beauty.* #3—*Steel Dawn.* #4—Through 11/12: *Prince of Darkness.* Beg. 11/13: *The Running Man.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Hello Again.* #2—*Dirty Dancing.* #3—*Suspect.* #4—*Made in Heaven.* #5—*Fatal Beauty.* #6—*Hiding Out.* #7—*Death Wish IV.* #8—*Less Than Zero.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Baby Boom.* #2—*Russkies.* #3—*Prince of Darkness.* #4—*Like Father Like Son.* #5—*The Hidden.* #6—*Fatal Attraction.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Prince of Darkness; Back to the Beach.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). Through 11/12: *Prince of Darkness.* Beg. 11/13: *The Running Man.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Death Wish IV.* #2—*The Hidden.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *The Running Man.*

913. IRVINGTON—CASTLE—(372-9324). #1—*Fatal Beauty; Steel Dawn.* #2—*Death Wish IV; Penitentiary III.*

914. LIVINGSTON—COLONY—(992-0800). *Hello Again.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). Program Unavailable.

916. MILLBURN—MILLBURN—(376-0800). #1—*Made in Heaven.* #2—*Baby Boom.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Hello Again.* #2—Through 11/12: *The Sicilian.* Beg. 11/13: *Cross My Heart.* #3—*Baby Boom.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Hiding Out.* #2—*Fatal Beauty.* #3—*Dirty Dancing.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Fatal Attraction.* #2—*Baby Boom.* #3—*Hello Again.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Less Than Zero.* #2—*Fatal Attraction.* #3—Program Unavailable.

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Suspect.* #2—*Fatal Attraction.* #3—*The Princess Bride.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Like Father Like Son.*

931. CRANFORD—CRANFORD—(276-9120). #1—Program Unavailable. #2—*Baby Boom.*

932. ELIZABETH—ELMORA—(352-3483). Program Unavailable.

933. LINDEN—QUAD—(925-9787). #1—*Hello Again.* #2—*Death Wish IV.* #3—*Less Than Zero.* #4—*The Sicilian.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Made in Heaven.*

936. UNION—UNION—(686-4373). #1—*Fatal Attraction.* #2—*Hello Again.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Russkies.* #2—*Suspect.* #3—Through 11/12: *Dirty Dancing.* Beg. 11/13: *The Running Man.*

938. WESTFIELD—TWIN—(654-4720). #1—*The Hidden.* #2—*Hiding Out.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Fatal Beauty.* #2—*Hello Again.*

951. CLOSTER—CLOSTER—(768-8800). *Fatal Attraction.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Fatal Beauty.* #2—*Baby Boom.* #3—*Hello Again.* #4—*Suspect.*

953. EMERSON—TOWN—(261-1000). #1—Through 11/12: *Suspect.* Beg. 11/13: *The Running Man.* #2—*Less Than Zero.*

954. FAIR LAWN—HYWAY—(796-1717). #1—Through 11/12: *The Principal.* Beg. 11/13: *The Witches of Eastwick.* #2—Through 11/12: *The Big Easy.* Beg. 11/13: *China Girl.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Fatal Attraction.* #2—*The Hidden.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Russkies.* #2—*Less Than Zero.*

958. OAKLAND—TWIN—(337-4478). #1—*Hiding Out.* #2—*Death Wish IV.*

959. PARAMUS—CINEMA 35—(845-5070). *Dirty Dancing.*

960. PARAMUS—DRIVE-IN—(368-1440). Program Unavailable.

961. PARAMUS—BERGEN MALL—(845-4449). *Like Father Like Son.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Fatal Attraction.* #2—*Russkies.* #3—*Hiding Out.* #4—*The Princess Bride.* #5—*The Hidden.* #6—*Suspect.* #7—*The Sicilian.* #8—*Made in Heaven.* #9—*Baby Boom.* #10—*Hello Again.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Less Than Zero.* #2—*Death Wish IV.* #3—*Fatal Beauty.*

964. RAMSEY—CINEMA—(825-2090). *Baby Boom.*

965. RAMSEY—INTERSTATE—(327-0153). Program unavailable. **966. RIDGEFIELD PARK—RIALTO**—(641-0617). *The Princess Bride.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Hello Again.* #2—*Russkies.* #3—*Less Than Zero.* #4—*Fatal Attraction.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*The Princess Bride.* #2—*Prince of Darkness; The Care Bears' Adventure in Wonderland.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Stakeout; Dirty Dancing.* #2—*Like Father Like Son; Prince of Darkness.* #3—*My Life as a Dog.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—Through 11/12: *Fatal Beauty.* Beg. 11/13: *Cross My Heart.* #2—*Hiding Out.* #3—*Baby Boom.*

971. WESTWOOD—PASCACK—(664-3200). #1—*Russkies.* #2—*Hello Again.* #3—*Made in Heaven.* #4—*Dirty Dancing.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

★ **ANNA**—(1 hr. 40 min.; 1987) The veteran actress Sally Kirkland has a triumph in this engaging New York independent film. She is Anna, a former Czech film star who lives in painful exile in New York, hanging on to the edges of the theatrical scene. The tall, blonde, and very skinny Kirkland may not look Czech, but that hardly matters—she creates a sense of deepdown Europeanness, estrangement as a state of mind. And underneath all the suffering, there's a kind of giddiness that's very appealing. Wearing a black peasant cloak, young Krystyna (Paulina Porizkova) shows up from Czechoslovakia and throws herself on Anna's charity. Born around 1968, the time of the revolt, she has no historical memory, and when she gets to America she steals elements from Anna's heroic past and simply passes them off as her own and becomes a media star. The movie becomes a kind of small-scale *All About Eve*. Director Yurek Bogayevicz, himself a Polish emigré, lays on the scenes of Anna's humiliation perhaps a little heavily, but he has a feeling for the absurdities of the New York theater scene and bitterness of exile. A modest, entertaining movie. With Robert Fields, Ruth Maleczech, and Stefan Schnabel. Written by Agnieszka Holland. PG-13. **63**

BABY BOOM—(1 hr. 43 min.; 1987) Returning to comedy after years of dramatic roles, Diane Keaton has lost her dithering vagueness; she's brisk, almost fierce as a New York corporate super-achiever who loses interest in her job when a tiny 13-month-old baby comes into her life. The team of Nancy Meyers and Charles Shyer (they both wrote; he directs) package journalistic clichés about women and work, women and babies, "having it all," etc. They don't discover anything, and they have a knowing, commercially shrewd populist streak—anyone who thinks he's a little better than anyone else gets taken down a peg. Still, irritating and corny as the movie is, Keaton is so good that you can watch the picture with pleasure. She's a great clotheshorse. Her nasty moods have a giddy transparency (you can see the nice, struggling woman underneath the bitch). When her character moves to Vermont and nearly goes crazy from boredom, Keaton has another wonderful moment, lamenting her life to a frightened local plumber as she stalks about in the cold like a snowbound Medea. With Sam Shepard (doing almost nothing) as the country vet who makes Keaton into a woman, Sam Wanamaker, James Spada. (10/12/87) PG. **24, 36, 62, 85, 101, 110, 112, 203, 210, 212, 213, 217, 219, 220, 301, 307, 311, 317, 400, 406, 504, 505, 512, 517, 523, 525, 530, 600, 603, 606, 608, 610, 616, 625, 631, 634, 700, 703, 706, 722, 724, 753, 755, 759, 808, 812, 820, 904, 916, 917, 919, 931, 952, 962, 964, 970**

★ **BARFLY**—(1 hr. 40 min.; 1987) A scruffy, cruel, and joyous comedy about life on the bottle, starring Mickey Rourke, in an extraordinarily delicate performance, as the king of the Los Angeles bums. His Henry Chinaski, an arrogant bottom dog, is a serene and happy man with a scarred hide. He drinks all day, brawls in the alley behind his favorite bar, the Golden Horn, and then returns to his filthy room, where he finds some Mozart on the radio and begins to write. Living poorly leaves him alone to work. Squalid and scabrously funny, the movie is an act of happy vanity on the part of Charles Bukowski, who wrote the screenplay. Now almost seventy, the Los Angeles poet and novelist has been writing and drinking for many years; he's probably earned the right to turn a rummy into a modern knight-errant, and Rourke, with his whispering softness, adds touches of gentleness and ironically graceful manners to the myth of a heroic tosspot. A deglamorized, remarkably straightforward Faye Dunaway is on hand as another hardened skid-row type. She and Rourke, approaching each other gingerly, with exaggerated care, become lovers. There isn't much of a story, but the movie is filled with affection for a comically sordid milieu. For the tough-minded, it's great fun. Dir. Barbet Schroeder. Cinematography by Robby Muller. With Alice Krige as an upper-class literary hanger-on. (10/26/87) R. **10, 53, 83**

BLIND TRUST—(1 hr. 25 min.; 1987) In French, Eng. subtitles. Political intrigue and a botched and bloody bank robbery end in a dangerous shoot-out in an abandoned warehouse. With Marie Tifo and Pierre Curzi. Written and directed by Yves Simoneau. PG-13. **11**

★ **CHUCK BERRY HAIL! HAIL! ROCK 'N' ROLL**—(2 hr.; 1987) Taylor Hackford's documentary is both a celebration of a great man and an investigation of his convoluted and devious personality. Berry, whose songs (which seem like classical music now) influenced the Beatles, the Stones, Bob Dylan, Bruce Springsteen, Eric Clapton, and many others, has often been called "the king of rock 'n' roll," but like many kings, he has undergone periods of suspicion and indifference and episodes of carelessness towards himself and his subjects. The purpose of this movie is to recall him to his majesty. Keith Richards, who loves and fears Berry in equal measure, sets up a birthday concert for him with a super back-up, including himself and Johnnie Johnson, Berry's old partner. The antagonistic give-and-take between Berry and Richards in rehearsal is a little nerve-wracking—Berry suddenly turns testy and mean (the concert, however, goes well enough). Superb interviews with Richards, Little Richard, Springsteen, Clapton, and many others. Appearances at the concert by Etta James and Linda Ronstadt. (10/19/87) PG. **4**

CROSS MY HEART—(1 hr. 40 min.; 1987) A comic odyssey of American dating mores, with an in-depth exploration of a critical third date. With Martin Short and Annette O'Toole. Screenplay by Armyan Bernstein and Gail Parent. Dir. Bernstein. R. **20, 35, 66, 210, 219, 220, 306, 313, 316, 406, 517, 621, 625, 700, 724, 755, 917, 970**

CRY FREEDOM—(2 hr. 35 min.; 1987) Reviewed in this issue. PG. **41, 62, 85**

DARK EYES—(1 hr. 58 min.; 1987) In Italian, Eng. subtitles. The Russian director Nikita Mikhalkov is the cinema's reigning poet of high-bourgeois indolence. His sumptuous, rather incoherent new movie is the story of a man who can't pull himself together. Marcello Mastroianni stars as an innovative Italian architect who marries an heiress (Silvana Mangano) and gets sucked into her moneyed, lazy way of life. At a spa, he meets a beautiful young Russian woman, and he thinks he's been invigorated. The plot, cobbled together from a number of Chekhov stories, is so loosely constructed that at times one forgets what the picture is about. Mikhalkov avoids the dramatic development in place of the generous, foolish gesture, the antic, self-defeating remark, the luxurious woe of life slipping through feeble fingers. Yet, the movie has the richest palette around, with beautiful episodes set in Italy and Russia and some memorable outbursts of lyrical bufoonery. The Russian performers work in an amazingly expansive style—they practically sing their lines. (10/5/87) R. **55**

DEATH WISH IV—(1 hr. 32 min.; 1987) The drug-related death of his friend's daughter brings retired vigilante Charles Bronson back to fight the drug kingpins of L.A. With Kay Lenz. Written by Gail Morgan Hickman. Dir. J. Lee-Thompson. R. **20, 30, 37, 65, 90, 92, 100, 104, 106, 107, 109, 111, 112, 207, 208, 209, 210, 214, 220, 222, 223, 300, 306, 312, 313, 316, 318, 406, 500, 503, 508, 510, 517, 520, 523, 530, 532, 604, 606, 608, 610, 611, 625, 630, 702, 706, 711, 713, 714, 724, 753, 803, 806, 811, 815, 818, 900, 902, 903, 911, 913, 933, 958, 963**

DIRTY DANCING—(1 hr. 40 min.; 1987) It's the summer of 1963, and Baby (Jennifer Grey), an over-protected Jewish girl, teams up with a working-class dance instructor, Johnny Castle, (Patrick Swayze) at a Catskills resort. The movie is an educated girl's erotic fantasy, middle-class Jewish division, and encrusted in wish fulfillment, but it's fun and you may find it irresistable. Patrick Swayze does a fine, professional job with a character trapped in the goo of idealization. The sequences in which he teaches the repressed Baby how to move on the dance floor—a girl's perfect dream of sexual initiation—are nicely directed by Emile Ardolino. The rest of the movie, however, is conceived in the heated erotic-moral simplicities of a young adult's fiction. And the clichés turn a little thick and knowing: the poor, we're supposed to think, may be sexy, but they still need the Jews, who will teach them how to stand up for themselves. With Cythnia Rhodes, Jack Weston, Jerry Orbach, and Kelly Bishop. Written by Eleanor Bergstein. PG-13. **47, 223, 310, 502, 511, 513, 515, 521, 523, 530, 606, 608, 620, 625, 627, 636, 710, 722, 725, 814, 903, 918, 937, 959, 969, 971**

FATAL ATTRACTION—(2 hr.; 1987) It starts as a shrewdly observed, nuanced drama of New York life and manners. Glenn Close, as a rather voracious single woman working in publishing, seduces married man Michael Douglas, and they spend the weekend together. When he tells her it's over, he's returning to his happy life with his wife and child, she flares up and won't let him go. There's an edge of desperation to Close's portrait that is frightening, but her case against Douglas makes plenty of sense. Then the filmmakers (writer James Dearden; director Adrian Lyne), who have created the Close character using feminist perceptions and arguments, give way to male paranoia and betray her altogether. They turn her into a knife-wielding monster, and the picture becomes despicable—a ghoulish horror picture with blood thrills for the jaded. It's a tense, fascinating and original movie until it falls to pieces. With lovely Anne Archer as the wife. (10/5/87) R. **24, 64, 80, 101, 102, 108, 110, 112, 206, 210, 212, 215, 217, 219, 220, 300, 302, 305, 314, 317, 321, 401, 406, 505, 509, 512, 516, 518, 524, 530, 601, 606, 608, 610, 612, 617, 618, 621, 625, 635, 637, 705, 706, 709, 715, 718, 723, 757, 762, 801, 808, 809, 819, 821, 900, 901, 904, 919, 920, 921, 936, 951, 955, 962, 967**

FATAL BEAUTY—(1 hr. 43 min.; 1987) Whoopi Goldberg stars as a street-smart cop who prefers forceful words to deadly force, but uses both to get quantities of tainted cocaine off the streets. With Sam Elliott and Rubén Blades. Screenplay by Hilary Henkin and Dean Riesner. Dir. Tom Holland. R. **3, 24, 32, 67, 90, 100, 103, 108, 109, 112, 204, 207, 210, 214, 216, 220, 222, 223, 300, 301, 306, 312, 316, 321, 322, 402, 406, 505, 506, 509, 510, 511, 517, 530, 606, 608, 625, 627, 631, 634, 636, 705, 706, 709, 710, 712, 714, 718, 724, 759, 762, 803, 810, 817, 818, 902, 903, 913, 918, 950, 952, 963, 970**

FIRE AND ICE—(1 hr. 23 min.; 1987) A weak guy-chases-girl plot disguises a movie that is really about skiing. With Suzy Chaffee and John Eaves. Written and directed by Willy Bogner. PG. **42, 626, 634**

THE FUNERAL—(2 hr. 4 min.; 1987) A black comedy about the chaos that unfolds when a modern show business family is obliged to hold a traditional Buddhist funeral for the family patriarch—a lecherous brothel owner. With Nobuko Miyamoto and Tsutomu Yamazaki. Written and directed by Juzo Itami. **81**

GABY—(1 hr. 54 min.; 1987) The life story of Gabriela Brimmer, a woman living in Mexico who overcame her severe physical disabilities to become a writer and poet. With Liv Ullmann, Norma Aleandro, and Robert Loggia. Written by Martin Salinas and Michael James Love. Dir. Luis Mandoki. R. **46**

THE GLASS MENAGERIE—(2 hr. 14 min.; 1987) Paul Newman's production of Tennessee Williams's beautiful early play *The Glass Menagerie* is a little grim and monotonous (the brown wallpaper alone is enough to induce claustrophobia), and although monotony cannot be justified, a stifling sense of life's diminishing possibilities is certainly part of the play's meaning. Newman has made the actors seem members of an excruciatingly tight-knit family. John Malkovich, as Tom, the Williams autobiographical figure, is slightly fey, and wicked in his bruising arguments with his mother, Amanda—he enjoys tormenting her. This is Malkovich's most acid work in movies so far, but Joanne Woodward is too perky for the great role of Amanda Wingfield, the egotistical southern belle in decline; Karen Allen doesn't do much with Tom's morbidly shy, doomed sister, Laura; and James Naughton, though likable, is a bit too self-confidently smooth as the well-meaning but ultimately betraying gentleman caller. In all, an honorably serious, half-inspired production. (11/2/87) PG.**43**

HELLO AGAIN—(1 hr. 36 min.; 1987) Brought back from the great beyond by a magical spell, Shelley Long decides to add some supernatural sizzle to her second go-around in life. With Corbin Bernsen, Judith Ivey, and Gabriel Byrne. Written by Susan Isaacs. Dir. Frank Perry. PG. **20, 22, 34, 44, 85, 101, 106, 112, 200, 206, 214, 215, 219, 223, 302, 304, 309, 313, 322, 406, 504, 505, 512, 516, 517, 525, 530, 601, 606, 608, 610, 616, 618, 621, 625, 634, 700, 706, 707, 715, 722, 753, 801, 805, 816, 822, 903, 914, 917, 919, 933, 936, 950, 952, 962, 967, 971**

THE HIDDEN—(1 hr. 38 min.; 1987) A Los Angeles police detective is faced with the toughest case of his career when law-abiding citizens start turning into ruthless killers. With Michael Nouri and Kyle Maclachlan. Screenplay by Bob Hunt. Dir. Jack Sholder. R. **7, 36, 36, 66, 85, 90, 108, 109, 112, 200, 207, 214, 216, 218, 220, 300, 303, 304, 313, 316, 400, 510, 512, 520, 523, 530, 603, 606, 608, 611, 625, 635, 711, 714, 721, 723, 725, 761, 900, 904, 911, 938, 955, 962**

HIDING OUT—(1 hr. 38 min.; 1987) When a young Boston stockbroker witnesses a mob killing, he seeks refuge in suburban Delaware and goes undercover as a high school punk. With Jon Cryer, Gretchen Cryer, and Keith Coogan. Written by Joe Menosky and Jeff Rothberg. Dir. Bob Giraldi. PG-13. **6, 33, 67, 109, 112, 200, 207, 216, 222, 304, 313, 500, 505, 509, 511, 519, 520, 521, 530, 606, 608, 618, 621, 625, 627, 631, 634, 636, 706, 714, 723, 724, 801, 808, 818, 819, 900, 903, 918, 938, 958, 962, 970**

★ **HOPE AND GLORY**—(1 hr. 52 min.; 1987) John Boorman's shockingly happy memoir of growing up during the blitz. At the beginning of the war, the seven-year-old Boorman—called Bill Rohan (Sebastian Rice Edwards) in the movie—lives with his parents and two sisters in a dreary London suburb of semi-detached row houses. The bombs fall and the houses crack open, revealing a treasure chest of riches. The boys play about them joyously, and life stirs in the ruins—a whole culture shrugs off its dowdy habits. The picture is probably as good—as rich, as varied, as funny—as a vignette movie without an active leading character could be. Individually, the episodes are very fine, but they don't add up to something powerful. Bill is a silent, sensitive boy—an observer, not a hero. Boorman doesn't create a plot around him—a conflict, say, with his unhappily married parents, a wartime adventure, or anything else. Bill has no secret life that matters. In the end, Boorman's blithe countermyth of the blitz is wonderful in spots but weightless on the whole. With Sarah Miles, Ian Bannen. (10/26/87) PG-13. **53, 89**

HOUSE OF GAMES—(1 hr. 42 min.; 1987) David Mamet's first time out as director of his own material (in the movies) turns out to be both fascinating and inept. Mamet's wife, Lindsay Crouse, stars as an uptight psychiatrist who tries to help a client and becomes involved with some companiable con men. When the hustlers try to take *her* money, she discovers that she loves the feeling of danger that envelops her; she wants more of it, and falls in love with the saturnine, dominating leader of the group (Joe Mantegna). Mamet, of course, is running a con job on the moviegoer; part of the fun of the picture is trying to figure out what is really happening and what is a fake. The movie has intellectual pleasures unknown in other thrillers, but it has been directed with bizarre stiffness. Mamet poses his actors against all-white or black backgrounds and gets them to read their lines in zomboid elocutionary style. It doesn't seem possible that so solemn and ritualistic a picture can really be about the joys of larceny. The anonymous city that provides the backgrounds is Seattle. (10/19/87) R. **5, 51, 85, 303, 526, 807, 820**

I'VE HEARD THE MERMAIDS SINGING—(1 hr. 21 min.; 1987) The kind of mousy film that some people unaccountably take to their hearts. The young Canadian actress Sheila McCarthy is dreamy Polly, an inept office temp who works in a gallery and becomes infatuated with the imposing women who run the place. The movie appears to be a fable of innocence betrayed, but it's so small and undeveloped that it's over before you get seriously interested in it. Written and directed by Patricia Rozema. (9/14/87) **11, 613**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. After a while, the repetitively crisscrossed terrain of greed and innocence becomes tedious. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. **81, 533**

LESS THAN ZERO—(1 hr. 36 min.; 1987) Based on Bret Easton Ellis's best-selling novel, this is the story of life among the disaffected Beverly Hills teens. With Andrew McCarthy, Jami Gertz, and Robert Downey Jr. Screenplay by Harley Peyton. Dir. Marek Kanievska. R. **7, 33, 60, 66, 89, 106, 111, 112, 204, 207, 218, 219, 304, 306, 312, 313, 315, 406, 503, 504, 506, 509, 514, 514, 515, 517, 523, 529, 532, 600, 606, 608, 610, 611, 616, 621, 625, 638, 706, 708, 709, 713, 715, 722, 755, 802, 816, 820, 901, 903, 920, 933, 953, 956, 963, 967**

LIKE FATHER LIKE SON—(1 hr. 37 min.; 1987) Dudley Moore plays a brilliant heart surgeon who accidentally changes bodies with his son, a likeable high school student, on the night of his son's big date. With Kirk Cameron, Margaret Colin, and Catherine Hicks. Screenplay Lorne Cameron and Steven L. Bloom. Dir. Rod Daniel. PG-13. **33, 101, 501, 512, 626, 704, 709, 715, 812, 904, 930, 961, 969**

MADE IN HEAVEN—(1 hr. 42 min.; 1987) As angels living in heaven, Timothy Hutton and Kelly McGillis become engaged, but when McGillis is sent down to earth to be born, Hutton follows her to search for his soulmate. With Amanda Plummer, Mare Winningham, and Maureen Stapleton. Screenplay by Bruce A. Evans and Raynold Gideon. Dir. Alan Rudolph. PG-13. **10, 33, 52, 87, 102, 112, 210, 219, 302, 309, 404, 406, 514, 517, 527, 530, 600, 601, 606, 608, 610, 611, 612, 612, 616, 621, 625, 706, 708, 714, 716, 721, 724, 802, 818, 903, 916, 935, 962, 971**

MANON OF THE SPRING—(1 hr. 53 min.; 1987) In French, Eng. subtitles. Reviewed in this issue. PG. **49**

MATEWAN—(2 hr. 12 min.; 1987) John Sayles's retelling of a 1920 coal miners' strike in West Virginia has the virtue of surface authenticity. The little town, with its featureless wooden restaurant and church, is the perfect set, the players' faces are all wonderful, without an actorish mug in the group. Haskell Wexler's cinematography is beautifully dark and blended, and the great Hazel Dickens sings three mining-town songs a cappella in her pure, wrenching voice. Sayles obviously wanted to tell his story of solidarity and martyrdom in a quiet way, without a conventionally "rousing" treatment. Still, there's no reason to direct the movie in a monotone, or to allow all the principals—miners, black and Italian scabs who join the strike, labor organizer, company thugs—to just sit there gathering the hard shell of stereotype around them. The movie never comes fully to life. With James Earl Jones. PG-13. **11**

MAURICE—(2 hr. 15 min.; 1987) The team of Ismail Merchant (producer) and James Ivory (director) have taken on E. M. Forster's undistinguished but heartfelt coming-out-of-the-closet novel (written in 1913, it wasn't published until 1971, the year after Forster's death) and made something as good as can be imagined from such precious material. The dense, puzzled young stockbroker Maurice (James Wilby) struggles against every form of social disapproval and finally acknowledges his own homosexual nature, beginning an affair with a working-class man (Alec Scudder)—in Forster's terms, the one good and true friend. Much of the movie is not about the affair, but about Maurice's painful dithering as a young man. Since he struggles to accept something that the audience has already accepted about him, we're in an embarrassingly superior position to the movie's hero. Still, the movie is faithful to the book's every quivering emotion, tremulous fear, and occasional moments of defiance and passion. Ivory's direction has definitely grown more adept—more lucid and flexible, and psychologically richer. With Hugh Grant as the object of Maurice's platonic affections at Cambridge, Denholm Elliott as the gruff family doctor, and Ben Kingsley as a deadpan Yankee who tries to "cure" Maurice of his problem through hypnotism. Beautiful, luxurious settings at Cambridge and various country houses. Kit Hesketh-Harvey worked on the screenplay. (9/28/87) R. **50**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle, virtually plotless Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. And sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He meets many strange adults, and enters into a bewildering intimacy with a tomboy who plays soccer and boxes, but who then insists on showing him her tiny, budding breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is fresh and surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **11, 81, 533, 613, 719, 969**

PRINCE OF DARKNESS—(1 hr. 40 min.; 1987) A group of graduate science students are unwittingly enlisted by their professor to help the priest of an obscure sect prevent Satan's return to Earth. With Donald Pleasance, Jameson Parker, and Lisa Blount. Screenplay by Martin Quartermass. Dir. John Carpenter. R. **35, 90, 108, 109, 112, 113, 216, 305, 318, 505, 523, 530, 608, 721, 753, 763, 800, 807, 902, 904, 906, 910, 968, 969**

THE PRINCESS BRIDE—(1 hr. 38 min.; 1987) A comic fairy-tale adventure with everything from evil princes to klutzy wizards, based on the William Goldman novel. With Mandy Patinkin, Christopher Guest, and Billy Crystal. Screenplay by Goldman. Dir. Rob Reiner. PG-13. **21, 40, 61, 84, 213, 304, 503, 505, 516, 517, 527, 528, 608, 612, 619, 625, 637, 705, 723, 760, 805, 817, 921, 962, 966, 968**

THE RUNNING MAN—(1 hr. 41 min.; 1987) Set in the 21st century when the media and government have merged to form the Network, a cop, framed by the corrupt government, is forced to compete in a gladiator-like public gameshow. With Arnold Schwarzenegger, Maria Conchita Alonso, and Richard Dawson. Screenplay by Steven de Sousa. Dir. Paul Michael Glaser. R. **36, 62, 67, 106, 200, 208, 218, 220, 222, 300, 312, 316, 406, 504, 506, 514, 517, 527, 532, 602, 610, 612, 621, 625, 710, 724, 818, 902, 910, 912, 937, 953**

RUSSKIES—(1 hr. 41 min.; 1987) Three Florida boys befriend a shipwrecked Russian sailor and scheme against the military police to return their friend to safety. With Whip Hubley, Leaf Phoenix, and Peter Billingsley. Screenplay by Alan Jay Glueckman, Sheldon Lettich, and Michael Nankin. Dir. Rick Rosenthal. PG. **20, 37, 52, 87, 112, 200, 214, 218, 219, 220, 302, 310, 315, 321, 406, 503, 507, 508, 517, 530, 600, 606, 608, 610, 612, 625, 633, 702, 705, 706, 708, 724, 753, 756, 803, 810, 815, 818, 904, 937, 956, 962, 967, 971**

★ **SAMMY AND ROSIE GET LAID**—(1 hr. 40 min.; 1987) A tumultuous, intellectually exciting (and exhausting) comedy of sexual manners from playwright Hanif Kureishi and director Stephen Frears, the team that made *My Beautiful Laundrette.* The Anglo-Pakistani Sammy (Ayub Khan Din) is a young London accountant; his English wife Rosie (Frances Barber) is a left-wing writer and social worker, a free spirit and connoisseur of disorder who sleeps with men from the working class. As a riot rages around their London apartment, Sammy's father, Rafi (Shashi Kapoor), a plump, witty scoundrel, shows up from the East. He enters Sammy and Rosie's life, astounded by the clutter and violence of an England that he had once idealized as the home of order and civilization. There are more characters—many more—and a whirling sense of life as a non-stop wild party, in which people say vile things to one another but connect with strangers from all levels of society. The filmmakers see the disorder as part of a roistering human comedy and as inherently creative—an attack on the complacencies of Thatcherite England. The movie is a bit much though—it's glib, and sometimes pretentious, and it throws more ideas at us than we can reasonably handle. Its intellectual luridness is both exhilarating and dismaying. With Claire Bloom. (11/9/87) R. **82**

THE SICILIAN—(1 hr. 55 min.; 1987) The story of Salvatore Giuliano, the Sicilian bandit leader who took on the Church, the State, and the Mafia in an attempt to lead Sicily to secede from Italy. With Christopher Lambert, Terence Stamp, and Barbara Sukowa. Screenplay by Steve Shagan, based on the Mario Puzo novel. Dir. Michael Cimino. R. **31, 48, 101, 112, 203, 213, 219, 223, 300, 312, 314, 318, 406, 509, 519, 529, 709, 723, 764, 818, 917, 933, 962**

SIESTA—(1 hr. 37 min.; 1987) When a stuntwoman is faced with the most dangerous stunt of her career, she runs away to Spain to find the man she loves, but is thrust into a hallucinatory journey of self-revelation. With Ellen Barkin, Julian Sands, and Jodie Foster. Written by Patricia Louisianna Knop. Dir. Mary Lambert. R. **84**

SLAMDANCE—(1 hr. 40 min.; 1987) A Los Angeles underground artist becomes unwillingly entangled in the police investigation of a brutal murder. With Tom Hulce, Mary Elizabeth Mastrantonio, and Adam Ant. Written by Don Opper. Dir. Wayne Wang. R. **5, 88**

SOMEONE TO WATCH OVER ME—(1 hr. 46 min.; 1987) Mimi Rogers is the best thing in this stupid thriller about a New York cop (Tom Berenger) torn between his terrific working-class wife (Lorraine Bracco) in Queens and the beautiful, fragile East Side heiress (Rogers) he's been assigned to protect. Tom Berenger looks good, but he's playing a character without brains, a police detective who waits passively for the enemy—a vicious mafioso terrorizing Rogers—to make his next move. But Rogers has the Fifth Avenue manner down pat—the way of speaking without quite opening her mouth, the arrogance covering loneliness and need. Director Ridley Scott holds back on the erotic tension between Berenger and Rogers, losing himself instead in décor and visual clutter. (11/2/87) R. **25, 54, 304, 601, 526, 530, 611, 713**

STEEL DAWN—(1 hr. 42 min.; 1987) Set in the distant, post-apocalyptic future, this story chronicles the adventures of Nomad, the last warrior trained in swordsmanship. With Patrick Swayze and Lisa Niemi. Written by Doug Lefler. Dir. Lance Hool. R. **31, 90, 92, 100, 103, 109, 111, 200, 207, 208, 209, 217, 222, 300, 305, 404, 530, 532, 604, 609, 626, 902, 913**

★ **SUSPECT**—(1 hr. 22 min.; 1987) A very businesslike and appealing Cher as a Washington public defender who takes on the case of a hulking, silent Vietnam vet accused of murder; Dennis Quaid, in his most self-assured performance yet, as a juror who improperly helps her defend the client; John Mahoney as an irascible judge. Peter Yates's thriller, from a screenplay by Eric Roth, may not be very plausible, but it's consistently entertaining—filled with insinuating inside-Washington talk. Yates uses dark shadows and a battery of standard directorial tricks to keep us in a nervous state, but he's so eager to crank the thrill machine that he makes some rather defenseless people—homeless rummies—look infinitely dangerous. (11/2/87) R. **7, 33, 60, 85, 103, 106, 112, 200, 204, 213, 218, 219, 220, 222, 300, 304, 306, 307, 309, 318, 401, 406, 504, 505, 506, 512, 514, 517, 523, 527, 529, 602, 606, 609, 610, 612, 621, 625, 635, 702, 703, 706, 708, 724, 752, 756, 800, 809, 816, 818, 819, 820, 903, 921, 937, 952, 953, 962**

THEME—(1 hr. 40 min.; 1980) In Russian, Eng. subtitles. A famous writer with writers' block is challenged by a young tour guide who accuses him of selling out his creativity for fame and privilege. With Inna Churikova. Written by Gleb Panilov and Alexander Chernivsky. Dir. Panilov. **82**

WEEDS—(1 hr. 59 min.; 1987) Nick Nolte stars as an ex-convict turned playwright who exorcises his past through his writing. With Nick Nolte, Joe Mantegna, and Mark Rolston. Written by Dorothy Tristan and John Hancock. Dir. Hancock. R. **33, 200, 219, 509, 530, 634**

THE WHALES OF AUGUST—(1 hr. 30 min.; 1987) Lillian Gish and Bette Davis star in this story of two sisters coming to terms with old age. With Vincent Price and Ann Southern. Written by David Berry. Dir. Lindsay Anderson. **55**

REVIVALS

A NOS AMOURS—(1 hr. 42 min.; 1984) In French, Eng. subtitles. Director Maurice Pialat's story about a young girl's sexual coming of age. Suzanne, sixteen, drifts from boy to boy without falling in love. Her experience of sex runs way ahead of her emotions about it. Her father (played by Pialat himself) adores her but cannot stand the thought that she has lovers; he walks out on her and the family. Her mother is a noisy hysteric, and her brother slaps her around in disgust. Pialat has a powerfully idiosyncratic style, and his vision of lower-middle-class life is both frightening and funny—the family fights are only a step away from slapstick. **9**

AMERICAN HOT WAX—(1 hr. 33 min.; 1978) Kids are smitten by rock 'n' roll and battle the stuffed-shirt elements who think it's subversive. Fun, with colorful performances. With Tim McIntire, Laraine Newman, Chuck Berry, and Jerry Lee Lewis. Dir. Floyd Mutrux. **2**

CHILDREN OF PARADISE—(3 hr. 8 min.; 1945) In French, Eng. subtitles. One of the greatest French films, and perhaps the most romantic ("If all the people who lived together loved each other," says Jean-Louis Barrault savagely, "the earth would shine like the sun"). Barrault is the soulful mime, Pierre Brasseur the earthy, extravagant actor, and Arletty the enigmatic, flowerlike creature they both pursue in this story of love and crime among the members of a theatrical company in 19th-century Paris. The script is by the poet Jacques Prévert. Dir. Marcel Carné. **2**

ENTRE NOUS—(1 hr. 50 min.; 1983) In French, Eng. subtitles. Diane Kurys's superb movie about two women (Isabelle Huppert and Miou-Miou) who make unsuitable marriages during World War II and then, meeting in 1952, become such close friends—doting on intimacy, secrets, clothes, and taste—that the marriages dissolve. Cruelty (largely unconscious) is part of the movie's moral toughness. Guy Marchand gives a full-scale tragic performance as the husband who sees his wife drifting away. **2**

METROPOLIS—(2 hr.; 1926) This silent film by Fritz Lang is one of the summits of German cinematic Expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scène* are spectacular by any standard and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. A reconstructed version of the film by composer Giorgio Moroder was introduced in 1984—check with the theater to find out which version is playing. **9**

THE NIGHT OF THE SHOOTING STARS—(1 hr. 46 min.; 1982) In Italian, Eng. subtitles. A magnificent Paolo and Vittorio Taviani film about the people of a small Tuscan town in the last days of World War II. The Tavianis have an abrupt, harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. At the end, the anecdotal story comes together in a battle between partisans and Fascists in a wheat field, an astounding sequence that ranks with the greatest in modern movie history. **2**

PANDORA'S BOX—(1 hr. 50 min.; 1929) The extraordinary German silent movie that made Louise Brooks a legend. In her famous black helmet of hair, she's Lulu, a sexually ravenous, completely amoral woman who uses men up and casts them off. Director G. W. Pabst, drawing on the same Wedekind plays that Berg used in his operatic masterpiece, *Lulu*, creates sustained erotic tensions never equaled in movie history. **8**

THE POSTMAN ALWAYS RINGS TWICE (1946)—(1 hr. 55 min.) The first Hollywood version of James M. Cain's steamy pulp novel was a tame and impersonal piece of work, with some very good moments. John Garfield, sullenly scowling, is the amoral young drifter Frank; Lana Turner, in white turbans and tops, is vicious Cora; and Cecil Kellaway plays her fussy and unconsciously selfish husband Nick. His murder scene is memorable. Dir. Tay Garnett. **1, 8**

POTEMKIN—(1 hr. 10 min.; 1925) It's been a schoolroom classic for so long that one instinctively resists it. But if you're seeing it for the first time, or after a long period of abstention, it has unique power. *Potemkin* is about a revolt on a czarist battleship in 1905, and it features Eisenstein's extraordinary "montage" method of shooting and editing, which now more than ever looks like an eccentricity rather than the standard that Eisenstein thought it would become. The movie culminates in the incredible Odessa Steps sequence. **1**

PROVIDENCE—(1 hr. 54 min.; 1977) In Alain Resnais's first English-language film (written by David Mercer), John Gielgud is an old, dying writer who contemplates a love triangle between his son, his bastard, and the former's wife (Dirk Bogarde, David Warner, and Ellen Burstyn, respectively) that is a clever mixture of truth and fantasy. **2**

REBECCA—(2 hr. 10 min.; 1940) Joan Fontaine is the terrified bride, Laurence Olivier the glowering lord of the manor, and Judith Anderson the evil housekeeper in this enthralling modern Gothic. Directing from a script by Robert E. Sherwood and Joan Harrison, which was based on Daphne du Maurier's novel, Alfred Hitchcock injects his characteristic blend of fear, wit, and sex. **8**

ROUGE BAISER—(1 hr. 50 min.; 1986) In French, Eng. subtitles. In Paris in 1952, a fifteen-year-old girl from a family of Polish-Jewish émigrés finds her revolutionary convictions overturned when she falls for a *Paris-Match* photographer. With Charlotte Valandrey, Marthe Keller, Lambert Wilson, and Günter Lamprecht. Written and directed by Vera Belmont. **9**

SHERMAN'S MARCH—(2 hr. 35 min.; 1985) Independent filmmaker Ross McElwee set out to retrace the devastating Civil War journey of General William Tecumseh Sherman through the South, but got derailed when his girlfriend dumped him, and turned the camera on himself and his relations with women. The movie intertwines Sherman's depradations and McElwee's hilarious devastation of himself. **813**

THE SPIRAL STAIRCASE—(1 hr. 23 min.; 1946) A tense and thrilling murder mystery, packed with excitement and magnificently acted. With Dorothy McGuire, Ethel Barrymore, George Brent, Kent Smith, Gordon Oliver, and Elsa Lanchester. Dir. Robert Siodmak. **8**

TESS—(2 hr. 50 min.; 1979) Roman Polanski's extraordinarily well-crafted adaptation of Thomas Hardy's Victorian novel *Tess of the D'Urbervilles.* Polanski captures Hardy's feeling for the Wessex countryside and life-styles, but misses some of the anguish seething under the surface. As the proud, tragic Tess, seventeen-year-old Nastassja Kinski is as beautiful as the young Ingrid Bergman. **9**

THEATER
LISTINGS

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BROADWAY

Previews and Openings

Wednesday, November 11

TEDDY AND ALICE—Len Cariou and Nancy Hume star in a musical focusing on Theodore Roosevelt's turbulent first term in office, and on his relationship with his daughter. Book by Jerome Alden, music from the works of John Philip Sousa, plus original music by Richard Kapp, lyrics by Hal Hackaday. With Ron Raines and Beth Fowler; directed by John Driver; choreography by Donald Saddler. Tues. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $27.50 to $37.50. Previewing now prior to a 11/12 opening. **Minskoff Theater,** 200 W. 45th St. (869-0550). 2 hr. 30 min. All major credit cards. **IRLS**

BREAKING THE CODE—In Hugh Whitemore's play Derek Jacobi stars as the British mathematician, Alan Turing, credited as being the person responsible for breaking the German *Enigma* code; directed by Clifford Williams. With Michael Gough, Jenny Agutter, Rachel Gurney, Michael Dolan, Robert Sean Leonard, Andreas Manolikakis, Richard Clarke, and Colin Meaney. Previewing now prior to an 11/15 opening. Tues. through Thur. at 8, Sat. at 2, Sun. at 3, $27.5 to $37.50; Wed. at 2, $25 to $35; Fri. and Sat. at 8, $30 to $40. **Neil Simon Theater,** 250 West 52nd Street (757-8646). 2 hr. 15 min. All major credit cards.

Now Playing

ANYTHING GOES—A brilliant revival of Cole Porter's musical, book by Timothy Crouse and John Weidman; original book by Guy Bolton, P.G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin. With Patti LuPone, Howard McGillin, Bill McCutcheon, Anthony Heald, Rex Everhart, Anne Francine, Linda Hart, and Kathleen Mahony-Bennett. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 and $35; through 1/3. **Vivian Beaumont Theater,** Lincoln Center, 65th Street and Broadway (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

BROADWAY BOUND—Elizabeth Franz, Dick Latessa, Evan Handler, Alan Manson, Carol Locatell, and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Opened 12/4/86. Mon. through Sat. at 8 (dark on Thursdays), $27.50 to $40; Sat. at 2, Sun. at 3, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hr. 40 min. All major credit cards. **IRLS**

BURN THIS—John Malkovich and Joan Allen co-star in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon. through Sat. at 8, $27.50 to $37.50, Sat. at 2, $25 to $35, Wed. at 2, $22.50 to $32.50. **Plymouth,** 236 West 45th Street (239-6200). 2 hr. 45 min. **IRLS**

CABARET—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers staged by Ron Field. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $30 to $45; Fri. and Sat. at 8, $40 to $50; Wed. at 2, $28.50 to $40. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hr. 40 min. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall are the latest co-stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein; music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; through 11/14. **Palace,** Broadway and 47th St. (757-2626). 2 hr. 40 min. ● ● **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hr. 45 min. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory. Mon. through Thur. at 8, Wed. and Sat. at 2; $30 to $45; Fri. and Sat. at 8, $30 to $47.50. **Shubert**, 225 W. 44th St. 239-6200). 2 hr. 10 min. Credit cards. ● ●

COASTAL DISTURBANCES—Another worthy promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a lonely private beach; directed by Carole Rothman. Featured in the cast are Rosemary Murphy, Madeleine Potter, Tim Ryan, Heather Mac Rae, Addison Powell, Michael Maronna, Ron Guttman, Jean De Baer, and Jami Lynne Grenham; opened 3/4/87. Tue. through Fri. at 8, Wed. and Sat. at 2, Sun. at 3, $30, Sat. at 8, $33. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 20 min. All major credit cards. **IRLS**

DON'T GET GOD STARTED—A gospel musical, written and directed by Ron Milner, which confronts some of the problems of sex, marriage, and drugs. With Be Be Winans, Vanessa Bell Armstrong, Chip Fields, Marvin Wright-Bey, Conni Marie Brazelton, Ernie Banks, Marilyn Coleman, Giancarlo Esposito. Tues. at 8, $25; Wed. and Thur. at 8, Sat. at 2, Sun. at 7:30, $25 and $35; Fri. and Sat. at 8, Sun. at 3, $30 and $40. **Longacre Theater**, 220 West 48th Street (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

DREAMGIRLS—The musical has returned, directed and choreographed by Michael Bennett, with book and lyrics by Tom Eyen, and music by Henry Krieger. Featured in the cast are Susan Beaubian, Arnetia Walker, Alisa Gyse, Sharon Brown, Weyman Thompson, Roy L. Jones, Herbert L. Rawlings, Jr. (who sings, dances, and acts with heart and soul and body and humor, and pathos to spare), and Kevyn Morrow; opened 6/28/87. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $45; through 11/29. **Ambassador,** 215 W. 49th St. (239-6200). 2 hr. 35 min.

FENCES—*James Earl Jones stars in August Wilson's Pu*litzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Mary Alice, Ray Aranha, Charles Brown, Frankie Faison, and Courtney Vance. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thur. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. **46th Street Theater,** 226 W. 46th St. (246-0102). 2 hr. 35 min. ***IRLS***

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James Theatre,** 246 West 44th Street (239-6200). 2 hr. 15 min. ● ●

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little, the original stars, have returned to the cast, and are now the latest attraction of Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are Daniel Ziskie, Richard E. Council, Cheryl Giannini, GJosh Pais, and Jane Fleiss; opened 11/19/85. Tue. through Thur. at 8, $32.50 to $37.50; Fri. and Sat. at 8, $35 to $40; Wed. and Sat. at 2, Sun. at 3, $30 to $35. **Booth Theater,** 222 West 45th Street (239-6200). 2 hr. 15 min. ● ● **IRLS**

INTO THE WOODS—Bernadette Peters plays the Witch, Joanna Gleason is the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is a Mysterious Man, Robert Westenberg *is both Cinderella's Prince and Little* Red Ridinghood's Wolf, in a musical written and directed by James Lapine; music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales; the dance movement is by Lar Lubovitch. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $35 to $45. Fri. and Sat. at 8, $37.50 to $47.50, Wed. at 2, $30 to $40. **Martin Beck Theater,** 302 West 45th Street (947-0033). 2 hr. 20 min. All major credit cards. **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" in an uproariously funny show, focusing on a myriad of subjects; opened 12/22/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson Theater,** 256 West 47th Street (719-4098). 2 hr. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Edward Hibbert, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, and Eric Huton; opened 8/10/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (246-0102). 2 hr. 30 min. All major credit cards. ● **IRLS**

LES MISERABLES—A musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer, additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Colm Wilkinson, an Irish tenor who acts as well as he sings, which he does ravishingly, is Jean Valjean; with Terrence Mann, Kelli James, Randy Graff, Norman Large, Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. On 11/30, Gary Morris takes over the Wilkinson role. Mon.–Sat. at 8, Sat. at 2; $25 to $50. 200 tickets at $16 available Mon.–Thur. with valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hr. 15 min. **IRLS**

THE NERD—Gary Burghoff, Jim Borrelli, and Robert Joy are now the stars of the late Larry Shue's comedy about an architect and his difficulties contending with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Debra Engle, Peggy Cosgrave, Wayne Tippit, and Timmy Geissler; opened 3/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $10 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $10 to $30. **Helen Hayes Theater,** 240 West 44th Street (944-9450). 2 hr. 15 min. All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Material contributors were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

SHERLOCK'S LAST CASE—Frank Langella, who is delectably hateful, and likeable, as required, plays Sherlock, and Donal Donnelly (whose performance is an inexhaustible fount of comic energy) is Dr. Watson in this latest case of the great sleuth, written by Charles Marowitz, and directed by A. J. Antoon with *brio* and panache to spare. The production is inventive throughout, and Holmes gets to meet the sexy Liza Moriarty, the professor's daughter (Melinda Mullins). Featured in the cast are Jennie Ventriss (as Mrs. Hudson), Pat McNamara (as Lestrade), and Daniel M. Sillmun. Tue. through Sat. at 8, Sun. at 3, $27.50 to $37.50; Wed. and Sat. at 2, $22 to $32.50. **Nederlander Theater,** 208 West 41st Street (246-0102). 2 hr. 20 min. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the U.S. to determine the greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars. Tue.–Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin,** 51st St. W. of Broadway (586-6510). 2 hr. 20 min. **IRLS**

OFF BROADWAY

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thur. thru Sun. at 8; $5; through 11/29. **Dramatic Personae,** 25 E. 4th St. (673-4382).

BABY—Musical with book by Sybille Pearson, lyrics by Richard Maltby, Jr., music by David Shire; directed by Christopher Catt. Story revolves around three couples expecting babies. Featured in the cast are Suzanne Julig, Katherine Fox, Jaye Liset, Peter Yawitz, John Keane, and Bruce McGuirk. 11/13, 14, 19, 20, 21, at 8, 11/14, 15, 21, 22, at 3; $12. **St. Bart's Theater,** Park Avenue and 50th Street (751-1616).

THE BOYS NEXT DOOR—Tom Griffin's play about four mentally disabled men who share an apartment as part of an out-patient experiment; directed by Josephine Abady. Featured in the cast are Josh Mostel, Christine Estabrook, Joe Grifasi, Ed Setrakian, John Wylie, Laurinda Barrett, and Dennis Boutsikaris, Mon. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3 (no Tuesday evening performances); $20 to $28.50; from 11/9. **Lambs Theater,** 130 West 44th Street (997-1780).

THE CHOSEN—George Hearn and Ron Holgate star in a musical comedy with book by Chaim Potok, based on his novel, with music by Philip Springer and lyrics by Mitchell Bernard; directed by Carmen Capalbo. Featured in the cast are Rob Morrow, Richard Cray, Lynette Perry, Daniel Marcus, Mimi Turque, Michael Ingram, Eugene Troobnick, Caryn Kaplan, Patricia Ben Peterson, and Tia Reibling. Tue.–Sat. at 8, Wed. at 3, Sun. at 1 and 5:30; $27.50 to $35; from 11/15. **Second Avenue Theater,** 189 2nd Ave. (674-1460).

CIRCUMSTANCES—Louis Mustillo's one-man play portrays him as eight disparate characters, from a Vietnam veteran to a nervous teenager; directed by Janis Powell. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $14 and $16. **Susan Bloch Theater,** 307 West 26th Street (691-7641).

COMPANY—A revival of the Stephen Sondheim and George Furth 1970 landmark musical comedy about marriage and other relationships; directed by Susan H. Schulman. Featured in the cast are Lenny Wolpe, Barbara Andres, Susan Elizabeth Scott, Robert Michael Baker, Kip Niven, Judith Blazer, Jeanne Lehman, David Carroll, Michael Elich, and Louise Hickey. Through 11/14; $10; call theater for specifics. **York Theater,** 2 East 90th Street (534-5366).

DRIVING MISS DAISY—The return of Alfred Uhry's interesting and amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured in the excellent (and original) cast are Dana Ivey, Morgan Freeman, and Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2, Sun. at 3; $24.50 to $28.50. **John Houseman Theater,** 450 West 42nd Street (564-8038).

FANTASTICKS—A musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FORTUNE AND MEN'S EYES—A revival of John Herbert's acclaimed prison drama receives its 20th anniversary production. It deals with sexual manipulation and institutional brutality in the nation's prisons. Featured in the cast are Thom Politico, Darren Ashley Home, Will Scheffer, Drew Murphy, and Edward Ormond. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $12.50. **Actor's Playhouse,** 100 Seventh Avenue South (691-6226).

GIVE MY REGARDS TO BROADWAY—An adaptation of George M. Cohan's 1904 *Little Johnny Jones,* about a famous jockey and his fight to restore his good name and win the girl he loves. Featured in the cast are Brian Quinn, Bruce McKillip, Raymond Allen, Susan Holmes, Peder Hansom, and Millie Petroski. Wed. through Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30; $17.50 and $20. Performed by the Light Opera of Manhattan Company at **Playhouse 91,** 316 East 91st Street (831-2000).

HOUSE ARREST—Bill Bozzone's suspense play about a woman who literally holds her terrified husband and son hostage in their home; directed by Risa Bramon. With Ann Talman, Dominic Chianese, Suzanne Shepherd, Matthew Cowles, Patrick John Hurley, Crystal Field, Brian Tarantina. Tues.–Sat. at 8, Sun. at 3; $14 and $16; 11/12–29. **Ensemble Studio,** 549 West 52nd Street (247-3405).

JULIE WILSON: FROM WEILL TO SONDHEIM—Julie is accompanied by pianist William Roy, and her concert features the music of our great composers. Mon. and Wed. through Sat. at 8, Wed. at 2, Sun. at 3 and 7; $20; through 11/29. **Kaufman Theater**, 534 West 42nd Street (279-4200).

LAUGHING WILD—Christopher Durang's play in three related parts ranging over a multitude of subjects, starring the author and E. Katherine Kerr. Tue.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $22 and $24. **Playwrights Horizons,** 416 W. 42nd St. (564-1235).

THE LEGACY—Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You'll clap your hands and stomp your feet! Fri. and Sat. at 8, Sun. at 3; $12. **National Black Theater,** 2033 Fifth Avenue (427-5615).

MADEMOISELLE COLOMBE—A musical based on the play by Jean Anouilh, telling of a young woman drawn into the glamorous world of her mother-in-law; music by Michael Valenti, lyrics by Edwin Dulchin. Tammy Grimes, Victoria Brasser, Keith Buterbaugh are the stars. Tues. through Sat. at 8, Sun. at 3; $22.50 to $27.50. From 11/10 through 12/20. **Theater Off Park,** 224 Waverly Place (564-8038).

THE MAHABHARATA—A nine-hour presentation of the epic entertainment by Jean-Claude Carriere, adapted into English and directed by Peter Brook, based on an ancient Sanskrit poem, tracing the dramatic struggles of a family dynasty spanning many generations, culminating in a great civil war. The work can be seen in three ways–on three consecutive evenings, once a week for three weeks, or as a full-length marathon performance. Call theater to make known your wishes. Through 1/3 (part of NEXT WAVE Festival). A BAM production performed at the **Majestic Theater,** 651 Fulton Street, two short blocks from the Brooklyn Academy of Music (1-718-636-4100).

MAKE-UP—*Kesho,* a play in Japanese with English supertitles, for one actress (Misako Watanabe), by Hisashi Inoue, directed by Koichi Kimura. It recounts the joys and sorrows of an itinerant theater troupe's director. 11/18, 19, and 20 at 8; $20. **Lila Acheson Wallace Theater,** 333 East 47th Street (752-3015).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine long-runninggospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

THE MILK TRAIN DOESN'T STOP HERE ANY MORE—Elizabeth Ashley, Stephen McHattie, Amanda Plummer, Marian Seldes, Ava Haddad, and Luis Ramos are the performers in this silver anniversary production of Tennessee Williams's play; Kevin Conway is the director. Wed. through Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. **WPA Theater,** 519 W. 23rd St.(206-0523).

MOMS—Clarice Taylor stars in the title role of the critically acclaimed musical play by Ben Caldwell about famed comedienne Jackie "Moms" Mabley. Carol Dennis plays Moms's dresser and confidante, and Grenoldo Frazier (who wrote the music) is seen as her pianist, chauffeur, and general factotum; directed by Walter Dallas. Tue. through Sat. at 8, Sat. at 2, Sun. at 3 and 7:30; $20 to $27.50. **Astor Place Theater,** 434 Lafayette Street (254-4370).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropical nuns who try to mount a talent show to raise money for a good cause. With Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, Suzi Winson. Tue.–Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theater,** 432 West 42nd St. (239-4321). ●

OF MICE AND MEN—John Savage stars in the 50th anniversary of John Steinbeck's play about a migrant worker who befriends a kindly but childlike giant named Lennie (Jay Patterson); directed by Arthur Storch. Featured in the production are Mark Metcalf, Edward Seamon, Clifford Fetters, Jane Fleiss, Joe Warren, Mathew Locricchio, Ron Perkins, and Roger Robinson. Tue. through Sat. at 8, Wed., Sat., and Sun. at 2; $20 to $28; through 12/6. **Roundabout Theater,** 100 East 17th Street (420-1883).

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. Tue.–Thur. at 8; Fri. at 8 and 10:30; Sat. at 7 and 10; Sun. at 3; $18 to $25. **Circle-in-the-Square Downtown,** 159 Bleecker Street (254-6330).

OLD BUSINESS—Joe Cacaci wrote and directed this comedy about a real estate magnate resisting early retirement and the son who is to inherit his business; with Joe Silver and Michael Wikes. Tues. through Sun. at 8, Sat. and Sun. at 3; $25 and $20. **Public-/Shiva Theater,** 425 Lafayette Street (598-7150).

ONE WAY TO ULAN BATOR—Elliott Caplin's comedy view of a mid-life crisis; directed by Jerry Heymann. Thur. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $10; through 11/11. **Riverwest,** 155 Bank St. (243-0259).

ON SECOND AVENUE—A Yiddish-English musical, created by Zalmen Mlotek and Moishe Rosenfeld; directed by Isaiah Sheffer. Sat. at 3 and 8, Sun. at 2 and 5:30; $16.50 and $23.50. **Norman Thomas Theater,** 111 East 33rd Street (532-4485).

PAPERWORK—The magician Peter Samelson appears in a one-man show written by him and Ted Kilmer, with music by Michael Canick, which promises to be a "masterpiece of illusion." Tue. through Fri. at 8, Sat. at 2, 7, and 10; $10 to $13.50. **Nat Horne Musical Theater,** 440 West 42nd Street (279-3100).

PERFECT CRIME—Warren Manzi's thriller, directed by Jeffrey Hyatt. Featured in the cast are the author with Cathy Russell, Perry Pirkkanen, John Sellars, G. Gordon Cronce, and W. MacGregor King. Wed. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; $20 to $22. **McGinn/Cazale**, 2162 Broadway (307-7171).

PSYCHO BEACH PARTY—Charles Busch's new comedy (in which he stars) is the rib-tickling story of a perky, teenage girl with a problem (something like a multiple-personality quirk) which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, and Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24 to $26. **Players Theater,** 115 Macdougal Street (254-5076).

LA PUTA VIDA TRILOGY—*This Bitch of a Life,* Reinaldo Povod's three one-act plays dealing with people living in a ghetto and their attempts to get out; directed by Bill Hart. Featured in the cast are Rosana DeSoto, John Turturro, Michael Carmine, Rafael Baez, Miguel Correa, Michael Smith Guess, and John Leguizamo. Tue.–Sun. at 8, Sat. and Sun. at 3; $20 and $25. **Public/LuEsther,** 425 Lafayette St. (598-7150).

REAL ESTATE—Sada Thompson stars in Louise Page's play as a successful realtor whose 38-year-old pregnant daughter comes home to live with her; directed by Brian Murray. Featured in the cast are Roberta Maxwell, Charles Cioffi, and Lewis Arlt. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $24 to $29.50; from 11/10. **St. Peter's Church** at Citicorp Center, Lexington Avenue and 54th Street (758-8770).

RIVERSIDE DRIVE—Miriam Kressyn has adapted this revival of a 1927 Yiddish play with music by Leon Kobrin about Jewish life in New York in the 1920s; directed by Roger Sullivan. Featured in the cast are Zipora Spaisman, Norman Kruger, Leon Liebgold, and Raquel Yossifon. Sat. at 8, Sun. at 2 and 5:30; $14 and $16; through 1/17/88. **Folksbiene Theater,** 123 East 55th Street (755-2231). Simultaneous English translation via **IRLS**

ROMANCE! ROMANCE!—Musical with book and lyrics by Barry Harman and music by Keith Herrmann. First act is based on the writings of Arnold Schnitzler, and is set in turn-of-the-century Vienna. Second act, based on writings of Jules Renard, takes place in the Hamptons at the height of the current season. Wed. through Sat. at 8, Sat. at 2, Sun. at 3 and 7; $15. **Actor's Outlet Theater,** 120 West 28th Street (645-0783).

SARAFINA!—Mbongeni Ngema's musical, with music by Hugh Masekela and Ngema, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. The cast has traveled from South Africa for this engagement. Tue. through Sat. at 8. Wed. and Sat. at 2, Sun. at 3; $30; through 11/29. **Mitzi E. Newhouse Theater** at Lincoln Center, 150 West 65th Street (239-6200).

SCOONCAT—Eve Ensler's play stars Dylan McDermott in the title role; directed by Toni Kontite. Story is described as "a wild reflection of American mores and values." Featured in the cast are Stivi Paskowski, Paul Bates, Jill Larson, Judson Camp, Geneste, and Alexandra Gersten. Wed., through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $20. **Samuel Beckett Theater**, 412 West 42nd Street (594-2826).

A SHAYNA MAIDEL—Yiddish for *A Pretty Girl*; about two sisters and their father, and the experiences which tear the family apart and bring them back together; directed by Mary B. Robinson. With Melissa Gilbert, Paul Sparer, Gordana Rashovich, Cordelia Richards, Joan MacIntosh, Jon Tenney. Tue.–Thur. at 8, Wed. and Sat. at 2, $22; Fri. and Sat. at 8, Sun. at 3, $25. **Westside Arts,** 407 West 43rd Street (541-8394).

SHERLOCK HOLMES AND THE HANDS OF OTHELLO—A murder mystery by Alex Simmons depicts the detective encountering a ruthless power lord, a deadly assassin, and the ghost of the legendary black thespian. Wed. through Sun. at 8, Sat. and Sun. at 3; $17.50. **Westbeth Theater,** 151 Bank Street (924-7185).

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), about society matrons who live, discuss, and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $20 to $27. **Lucille Lortel Theater**, 121 Christopher Street (924-8782).

TALK RADIO—Larry Pine stars in Eric Bogosian's play (written with Tad Savinar) centering on an evening in the life of an acerbic and combative radio talk show host; directed by Fred Zollo. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 and $25; through 11/29. **Public/Martinson,** 425 Lafayette St. (598-7150).

TAMARA—John Krizanc's participatory adventure takes place in an Italian villa and lets you pursue any character throughout the 15 rooms of the villa; directed by Richard Rose. With Sara Botsford, Marilyn Lightstone, Leland Murray, Frederick Rolf, Patrick Horgan, Jack Wetherall, Lally Cadeau, August Schellenberg. Mon.–Wed., and Fri.– Sun. at 8, Sat. and Sun. at 2; $75 to $125; from 11/9. **Seventh Regiment Armory,** Park Avenue and 66th Street (307-7171).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

WILD BLUE—Joseph Pintauro's collection of short gay plays, directed by Robert Fuhrmann. Featured in the casts are Park Overall, Dana Bate, Richard Hughes, Thomas Calabro. Thur. through Fri. and Sun. at 8, Sat. at 7 and 10; $10 to $20. The Glines at **47th Street Playhouse**, 304 West 47th Street (869-3981).

YEAR OF THE DUCK—Israel Horovitz's comedy concerns a small-town community theater rehearsing a production of Ibsen's *The Wild Duck.* Featured in the cast are Kathryn Rosseter, Katherine Hiler, Bernie Passeltiner, James Houston, Paul O'Brien, and Ann-Sarah Matthews. Wed. through Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $15 to $18. **Hudson Guild Theater,** 41 West 26th Street (760-9810).

THEATER COMPANIES

AMERICAN ENSEMBLE COMPANY—Kelly Masterson's *Touch,* directed by John Genke, explore relationships, philosophies, and the needs of those afflicted with AIDS, who are alone and have only each other for support and comfort. It is set in a former hotel on Laguna Beach. Featured in the cast are Robert Peito, Gary Steef, Les Daniels, William White, and Matthew Cloran. A percentage of profits is being donated to AIDS research. Thur. through Sun. at 8, Sun. at 3 and 7; $10; through 11/22. **American Ensemble Comany Theater,** 339 East 28th Street (571-7594).

AMERICAN JEWISH THEATRE—A double feature: Wolf Mankowitz's *The Irish Hebrew Lesson*, featuring Nicholas Kepros, and Michael Kassin's *Today A Little Extra.* Both are directed by Gene Lasko, and Norman Golden and Michael Ornstein appear in both. Tue., Wed., Thur., & Sat. at 8, Sun. at 2 & 7; $20; through 11/15. **Theater,** 15 West 28th Street (683-7707).

THE AMERICAN LINE—Double bill: Clarice Fisher's *Angel*, about a youth's search for a shortcut to manhood, and Bill Bozzone's *Saxophone Music*, about the relationship between two men recently released from a mental hospital. Fri. and Sat. at 8, Sun. at 7; through 11/15. **West End**, 302 W. 91st St. (740-9277).

AMERICAN PLACE THEATER—Alonzo D. Lamont, Jr.'s *That Serious He-Man Ball* deals with the relationship and struggle of three black men who are striving to fulfill the exectations generated when they graduated high school; directed by Clinton Turner Davis. Featured in the cast are Walter Allen Bennett, Jr., Roger Guenveur Smith, and Tom Wright. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $16; from 11/12. **Theater,** 111 West 46th Street (247-0393).

THE AMERICAN THEATER ENSEMBLE—Mark Medoff's *The Wager* is about two graduate students who engage in an escalating conflict of sexual gamesmanship; directed by Mark Kane. Featured in the cast are Amanda Zinsser, Andrew Colucci, Bill Maul, and David Ingram. Wed. through Sat. at 8, Sat. and Sun. at 2:30; 11/11 through 15. **Tomi Theater**, 23 West 73rd Street (223-2908).

BARROW GROUP—Joseph Pintauro's *On the Wing* captures intimate moments in the lives of a wide assortment of off-beat characters in times of crisis; enacted by the group's eleven ensemble members. Mon., Wed., Thur., Fri. at 8, Sat. at 7 & 10, Sun. at 3; $12; from 11/22. **Riverwest,** 155 Bank St.(243-0259).

CLASSIC STAGE COMPANY—Ezra Pound's *Elektra,* based on the Sophocles' legend, stars Pamela Reed and Nancy Marchand; directed by Carey Perloff. Featured in the cast are Lola Pashalinski, William Duff-Griffin, Isabel Monk, and Veronica Cartwright. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 2; $18 and $20. **CSC Repertory,** 136 East 13th Street (677-4210).

ELEPHANT EAR PRODUCTIONS—A night of one-acters directed by Anita Khanzadian. Steven Kronovet's *The Yankees in the Bronx,* John Slote's *Islands* and *Memorabilia.* Featured in the casts are Martin Shakar, Deborah McDowell, Nancy Kawalek, and Mitchell Jason. Thur. through Sat. at 8, Sun. at 3 and 8; through 11/21; $8. **The Raft Theater,** 432 West 42nd Street (279-4200).

EQUITY LIBRARY THEATER—*Kismet*, with music and lyrics by Robert Wright and George Forrest (based on themes of Borodin). Book by Charles Lederer and Luther Davis (based on the play by Edward Knoblock), all put together in a newly revised version. Tue. through Sun. at 8, Sat. and Sun. at 2:30; through 11/22. **Equity Library Theater,** 310 Riverside Drive (enter on 103rd Street) (663-2028).

JEAN COCTEAU REPERTORY—Jean-Paul Sartre's *No Exit,* in which three strangers are locked together in a hell of their own making; in repertory with Franz Kafka's *The Trial*, adapted by André Gide and Jean-Louis Barrault, which tells of a modern man's journey through a maze of politics and paranoia. Thur. through Sat. at 8, Sun. at 3; $15. **Bouwerie Lane Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—Judith Cohen and Ernestine Jackson are the stars of *Sophie,* a musical set to a ragtime beat about the life of famed entertainer Sophie Tucker; book and lyrics by Rose Leiman Goldemberg; music by Debra Barsha; directed and chreographed by Louis and Eugenia Erdman. Featured in the cast are John Barilla, Adam Heller, Deborah Filler, Tray Katz, Daniel Neiden, Shelley Wald, and Rick Zieff. Tues., Wed., Thur., and Sat. at 8, Sun. at 2 and 7; $15 and $18. **Jewish Repertory Theater,** 344 East 14th Street (505-2667).

MANHATTAN PUNCH LINE—Howard Korder's play, *Fun,* probes the dark underside of the American dream as experienced by the city's inhabitants; directed by W. H. Macy. With Tim Ransom, Eden Alair, Jim McDonnell, Roscoe Born, John Christopher Jones, Clark Gregg, Sophie Hayden, David Jaffe, Rick Lawless, Frank Hamilton, Michael Hume, Beth McDonald, Joe Jamrog. Wed.–Sat. at 8, Sun. at 3; through 12/6; $10. **Judith Anderson,** 422 W. 42nd St. (279-4200).

MANHATTAN THEATER CLUB—*Frankie and Johnny in the Clair De Lune*, by Terrence McNally; directed by Paul Benedict. Johnny wants to marry and have a family and Frankie wants no commitments, in this story of two over-forty singles searching for fulfillment. Featured in the cast are Kathy Bates and Kenneth Welsh. Through 11/22 (phone theater for specifics). **Manhattan Theater Club at City Center,** 55th Street between 6th and 7th Avenues (645-5848).

MOSAIC THEATER—A Traveling Jewish Theater's production of *Berlin, Jerusalem, and the Moon,* directed by Michael Posnick, explores the issues of contemporary Jewish identity with music, humor, puppetry, and dramatic images. Tue. through Thur. and Sat. at 8, Sun. at 2 and 7; $21.50. **92nd Street Y Theater,** 1395 Lexington Avenue (996-1100).

NEW DIRECTORS' FESTIVAL—David Edgar's *Blood Sports,* directed by Judy Dennis, is a look at oppression and class struggle through the metaphor of spectator sports. 11/12 through 21 (phone for specifics); $12. **Perry Street Theater,** 31 Perry Street (279-4200).

PEARL THEATER COMPANY—A revival of Moliere's *The Imaginary Invalid,* directed by Henry Fonte. Featured in the cast are Blaze Autumn Berdahl, Laura Rathgeb, David Brazda, Rose Stockton, Stuart Lerch, Frank Geraci, Laura Margolis, Michael John McGuinness, and James Nugent. Wed. through Sat. at 8, Sun. at 3; $10; from 11/13. **The Pearl Theater,** 125 West 22nd Street (645-7708).

PRIMARY STAGES COMPANY—Glen Merzer's *Stopping the Desert* is about an American entrepreneur of the '60s as he seeks to live in accordance with his ideals in the '70s and '80s; directed by Casey Child. Featured in the cast are John Wesley Shipp, Robert Michael Tomlinson, Sally Dunn, Marilyn McIntyre, Jason Fitzgerald, Victoria Boothby, and Wyman Pendleton. Wed. through Sat. at 8, Sun. at 3; $10. **45th Street Theater,** 354 West 45th Street (333-7471).

REPERTORIO ESPANOL—*La Zarzuela*, anthology of songs from Spanish operettas; *La Corte de Faraon*; Eduardo Machado's *Las Damas Modernas de Guanabocoa*; Gloria Gonzalez's *Cafe con Leche;* Richard Talesnik's *La Fiaca;* Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suiidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*; Federico Garcia Lorca's *Yerma*. Thur. through Sat. at 8, Sun. at 3 and 7; call theater for specifics (some of the events are at the Equitable Tower, 787 Seventh Avenue.) **Gramercy Arts,** 138 E. 27th St. (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *Medea, a Tragedy*, freely adapted from the Euripides play. It stars Black-Eyed Susan and Everett Quinton alternating in the roles of Medea and the Nurse; directed by Lawrence Kornfeld. Featured in the cast are Eureka, Jud Lawrence, John D. Brockmeyer, Bill Vehr, Katy Dierlam, Vicki Raab, and Jud Lawrence. $15 to $22 (call theater for specifics). **Charles Ludlam Theater,** One Sheridan Square (691-2271).

TEATRO NUOVO—Angela Sciddurlo's comedy, *L'Amante Vedova*, in Italian, Fri. and Sat. at 8, Sun. at 6; through 11/15; $13. **Harold Clurman Theater,** 412 West 42nd Street (1-718-236-1775).

THIRTEENTH STREET REPERTORY—Robert Flicker's *Absurdly Yours*, and Israel Horovitz's *Line.* Tue. through Sun. at 7; $8. Jerry Strickler performs his one-man documentary, *My Alamo Family*, every Tuesday at 9; $14. Through 11/15, Douglas Post's *Belongings and Longings*, directed by Terry Brogan, plays Tue. through Sun. at 7; $8. **Thirteenth Street Theater,** 50 West 13th Street (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALBERT'S BRIDGE—A Tom Stoppard one-acter which takes place 300 feet above the sea, followed by *If You're Glad I'll Be Frank*, which is about a man recognizing the voice of the 'time lady' as that of his long-lost wife, both directed by Dennis Crowley. Featured in the casts are Arabella Field, Camille Hickman, Eric Yates, Patrick White, Richard Toth, Grace Naughton, and Jed Krascella. 11/11 through 22 at 8; $8. **INTAR Two,** 508 W. 53rd St. (781-1692).

AMERICA THE BEAUTIFUL—Le Wilhelm's comedy about a not-so-typical family where the mores of the 50s meet with the reality of the 80s. With Jean Kay Sifford, Brian Johnson, and Sally Ann Cohen. Tue. through Fri. at 8; 10/10 through 13; $8. **ATA Beckman Theater,** 314 West 54th Street (496-8018).

ANGEL STREET—A revival of Patrick Hamilton's play, a stage version of the film classic *Gaslight,* about a suave husband, and a wife who is being slowly driven mad; directed by Lucy Keyes. Fri. and Sat. at 8, Sun. at 3; $10; through 2/14/88. **Westside Repertory Theater,** 252 West 81st Street (874-7290).

ATROCITIES OF THE MUMMY—A tasteful (sic) horror tale about an artist accidentally bringing a mummy back to life; written and directed by Peter Boruchowitz; gore by Nicholas Santeramo. Fri. and Sun. at 8, Sat. at 9 and midnight; $8; through 11/15. **Theater 22,** 54 West 22nd Street, 2nd floor (279-4200).

THE BOYS IN CELLBLOCK Q—John C. Wall's reformatory farce. Thur. and Fri. at 8, Sat. at 7 and 10, Sun. at 3; $10. Presented by the Manstage Project at **Shandol Theater,** 137 West 22nd Street (243-9504).

THE CHERRY ORCHARD—Anton Chekhov's play, translated by Susan Carnicke, and directed by Lev Shekhtman (U.S.S.R.), asks: Considering the clash between the past and the present, what will the future bring? Drew Dix stars as Gayev and Josefa Mulaire as Ranyevsky. Thur., Fri. and Sat. at 8; through 11/28. **Theater in Action,** 46 Walker Street (431-1317).

CONVERSATIONS IN EXILE—Bertolt Brecht's play about two men without a country who meet by chance over a game of pool, adapted by Howard Brenton; directed by Clinton Turner Davis. Thur. through Sat. at 8, Sun. at 3; Thur. at 11 a.m.; through 11/15; $10. **New Theater of Brooklyn,** 465 Dean Street (near the Brooklyn Academy of Music) (1/718-230-3366).

CRIMES OF THE HEART—A revival of Beth Henley's play, directed by Bob Bloom, with Kristen M. Holland, Marianne Mangan, and Sharon O'Neal. 11/12, 14 at 8, 11/15 at 3; $8. **The Kittridge Club,** 109 East 39th Street (489-0922).

CRITIC—Written and directed by Jay Michaels, with music and lyrics by Steven L. Rosenhaus, musical centers on the relations between a theater critic and a non-equity actor. Mon. through Fri. at 8, Sat. at 3 and 8, Sun. at 2 and 7; $10; through 11/14. **The Cubiculo,** 414 West 51st Street (265-2138).

DA—A revival of Hugh Leonard's Tony Award-winning play dealing with the difficult subjects of growing up in Ireland, family relationships, and returning home after emigrating; directed by Julian Plunkett-Dillon. Malachi McCourt is the da, Jo McNamara is the ma; Frank McCourt, Noel Comac, D. J. O'Neill, Michael Edward, and Pom Boyd are also featured. Thur. through Sat. at 8, Sun. at 3; $10 to $15. **Irish Arts Center Theater,** 553 West 51st Street (757-3318).

DOUBLE BILL—Robert Patrick's *My Cup Ranneth Over* is about two roommates who discover that success has made them less than compatible, and Jean-Claude Van Itallie's *Interview* is about the nightmare of looking for a job; both directed by Dave Gearino. 11/12, 13, 14, at 8; 11/14 at 2; $8. **Noho Playhouse,** 2 Bond Street (1-718-849-4864).

FEN—Caryl Churchill's play about a group of women in England's desolate fen country, tied to the land and to each other by birth and tradition; directed by Gordon Gray. The cast includes Barnard College students Jessica Weigmann, Alexia Kadilis, Laurice Pearson, Amy Correia, Nina LoBianco, Jonna Espry, Susan Domingue, and professional actor Gregor Paslawsky. 11/10-13 at 7:30, 11/13 at 5:30 and 9, 11/14 at 2 and 7:30, and 11/15 at 2. **Minor Latham Playhouse,** Broadway at West 119th Street (280-2079).

HUNTING DOWN THE SEXES—Joan Schenkar's comedy of menace dramatizing the ways in which men and women act out their most unacceptable feelings for each other; directed by Jean-Francois Questiaux. Featured in the cast are Peter McLaughlin, Mary Louise Burke, and Steve Coats. Wed. through Sun. at 8; $8; 11/11 through 22. **Home Theater,** 44 Walker Street (431-7434).

INSPECTOR—Steve Hofvendahl stars in Eric Bentley's English version of Nikolai Gogol's play about a man suspected of being a government inspector in disguise; directed by Kevin O'Connor. Thur. through Sat. at 8; $6; through 11/21. **Grace and St. Paul's Church Theater,** 123 West 71st Street (245-0533).

KINDRED SPIRITS—Irving Leitner's play about a couple who have a child and are faced with the problems of growing up themselves. Wed. through Sat. at 8; through 11/14; $6. **ATA Theater,** 314 West 54th Street (581-3044).

THE LENNY BRUCE REVUE—A burlesque of comedy and dance, written and directed by Fred Baker, based on the routines of the late Lenny Bruce. Featured in the cast are Amelia Prentice, Michael E. Cooke, Veanne Cox, Michael Grieco, Lori Creevay, Miguel Sierra, Joanna Telford, Lisa Gersch, Cyndy McCrossen, and Stan Taffel. Fri. and Sat. at 11:30 p.m.; $8. **Harold Clurman,** 412 West 42nd Street (279-4200).

LIFE ON THE THIRD RAIL—Mitchell Uscher's look at romance in contemporary New York, directed by B. Matthew Stuart, starring David Brand, Craig Stepp, Timothy Charles, Jessie K. Jones, Charles Herrick Cragin, Karen Lynn Corney, and Florence Hayle. Wed. through Sat. at 8, Sun. at 3; $10; 11/12 through 12/6. **Baldwin,** 160 W. 74th St. (567-4498).

MACKEREL—Israel Horovitz's comedy about the Lemon family, its cat, 20,000 houseflies, and the 250,000-lb. answer to their prayers; directed by Steven Keim. Featured in the cast are Allyson Surprenant, Mary Aufman, Michael Keresey, and Nancy Eubanks. Thur. through Sat. at 8, Sun. at 3; through 11/22; $8. **Art and Work Ensemble,** 870 Sixth Avenue (924-8699).

MY FOUR MOTHERS—Ward Morehouse III's comedy depicts a young man's difficult relationships with his late producer father, his mother, and three stepmothers; directed by Nancy Panzarella. With Cynthia Exline, William Gurr, Eleanor Kay, and Andrea Lauren Herz. Sun. through Tues. at 8; $8; through 11/17. **Jan Hus Theater,** 351 East 74th Street (892-3570).

NATURE OF THE BEAST—Jason Milligan's play about an idealistic young playwright from the midwest who learns the importance of integrity in the Manhattan theater world; directed by Sherry Mandel. Through 11/22, evenings at 8, Sun. at 3; $7 to $10. **Our Studios,** 622 Broadway (586-7920).

O'HARA'S WAKE—James Tomkins's black comedy about a youth and his attempts to interest his mother in both his life style and that of the local undertaker; directed by the author. Featured in the cast are Stephen Backer, Fred Fondren, and Margaret Mackey. Thur. through Sun. at 8; through 11/15; $10. **Prometheus Theater,** 239 East 5th Street (477-8689).

OUT IN AMERICA—Katie Ford's play about an American family victimized by pop culture; directed by Paul Warner. Thur. through Sat. at 9:30, Sun. at 5; $10; through 11/22. **Westbeth Theater,** 151 Bank Street (691-2272).

THE RACKET—Matthew Gottlieb stars as the ganglord in Bartlett Cormack's 1927 play about a tough precinct captain and a couple of cynical newshounds; directed by Michael Bloom. Featured in the cast are Robert Cicchini, Howard Samuelson, Dustin R. Evans, Peter G. Morse, James A. Pyduck, Mitchell McGuire, Sam Guncler, Ted Marcour, Tracy Cullis, Jordon Lund. Thur.-Sat. at 8, Sun. at 2:30; $10; **Soho Rep/Greenwich House,** 27 Barrow Street (925-2588).

THE SEAGULL—A revival of Anton Chekhov's play about Russian passions and unrequited love; directed by Harv Dean. Featured in the cast are Barbara Acey, Joseph Whelan, Charles Beglan, John Spadaro, James Mineo, David Teschendorf, Sophie Rejane, Cameron Sisk, Jayne Rosenberg, Stephen Michaels, Patricia Loza, Molly Castelloe, and Geoff Silagy. Wed. through Sat. at 8; through 12/6. **Second Studio,** 163 West 23rd Street, 4th floor (463-7050).

SOHO, THEY CALL IT—Kipp Osborne's play, directed by Terry Dudley, about an Italian-American family being forced out of their poultry market, and "the old neighborhood;" with Don Peoples and Jean Barker. 11/12 to 15 at 8 (Sun. at 3); $10. **Directors Company,** 311 West 43rd Street, Space 603 (246-5877).

STREET SCENE—A revival of Elmer Rice's drama of New York tenement life is presented by the N. Y. U. Tisch School of the Arts Undergraduate Department; directed by Kay Matschullet. 11/11 to 21 at 8. **Mainstage I,** 721 Broadway (998-1860).

THE TAMING OF THE SHREW—Petruchio's whirlwind romance with his explosive Kate. 11/12, 13, and 14 at 8; $6. Presented by the Washington Square Players of New York University, at the **University Theater,** 35 West 4th Street (998-5278).

THE THREE LIVES OF LUCIE CABROL—The Talking Band appears in John Berger's play, with music by Harry Mann and Ellen Maddow, adapted for the stage and directed by Paul Zimet, about a small, French peasant community and the girl who exists in self-imposed exile in the mountains. With Tina Shepard, Roger Babb, William Badgett, Ellen Maddow, and Harry Mann. Thur. through Sun. at 8, additional Sat. show at 10; $4; 11/12 through 12/6. **Theater for the New City,** 155 First Avenue (254-1109).

THE WOODEN O: OR, COLIN'S TURN—David Michael Gallagher's comedy drama, directed by Alanna Fearing, takes place in Bankside, London, in 1608 on the first morning of rehearsals of Shakespeare's *Antony and Cleopatra.* Thur. at 8, Sat. at 7, Sun. at 8; $10; through 12/13. **Wings,** 112 Charlton Street (645-9630).

YOU CAN'T TAKE IT WITH YOU—A revival of the comedy by Moss Hart and George Kaufman portraying antics of the Sycamore family during the depression; directed by Donald M. Patrell. 11/13–21 (call for specifics). **MAP Theater,** 921 Madison Ave.(956-4126).

ZUGSWANG—*Forced Move*, a play by Jane Lindberg, directed by William J. Schuster,III, showing chess as a mirror of life, death, war, God, and sex. Thur. through Sat. at 8, 11/12 through 12/12; $8; **Actors Factory,** 149 West 29th Street (594-1494).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

HANNELORE BARON—A memorial exhibition of collages and box assemblages from 1977 to 1987; through 12/2. Schlesinger-Boisanté, 822 Madison Ave. (734-3600).

TRINE BUMILLER—Recent abstract oil paintings; through 12/5. Hamilton, 19 E. 71st St. (744-8976).

MARC CHAGALL—Lithographs made in 1964 that reproduce the twelve stained glass windows created for a synagogue near Jerusalem; through 11/30. Sindin, 1035 Madison Ave. (288-7902).

STUART DAVIS/ARNOLD FRIEDMAN—Paintings from the Estate of Stuart Davis, from 1922–1924/Paintings by this American Modernist (1874–1946). Through 12/26. Salander-O'Reilly, 22 E. 80th St. (879-6606).

RICHARD DIEBENKORN—Thirty recent works on paper that explore motifs from his well-known "Ocean Park" series, while also introducing new elements; through 11/28. Knoedler, 19 E. 70th St. (794-0550).

RACKSTRAW DOWNES—Paintings and drawings that depict panoramic views of Manhattan, Maine, and New Jersey; through 11/28. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

JOSEPH KAHN—Watercolors of New York City and its people; through 11/30. Arsenal, Fifth Ave. and 64th St., in Central Park (360-3423).

IRVING KREISBERG—Large-scale oil paintings in which a fantastic assortment of creatures are engaged in continuous action; through 12/5. Graham Modern, 1014 Madison Ave. (535-5767).

FERNAND LEGER—A loan show of paintings from 1905–1955; through 12/12. Acquavella, 18 E. 79th St. (734-6300).

FEDERICO GARCIA LORCA—Drawings by this Spanish poet and dramatist, some of which were executed while he was living in New York, from 1929–30; through 12/18. Spanish Institute, 684 Park Ave. (628-0420).

DOUG MAGUIRE—Recent landscape paintings of the Catskill Mountains; through 11/21. Hamilton, 19 E. 71st St. (744-8976).

PAUL MANES—Mixed-media oil paintings with heavily encrusted surfaces; through 12/5. Kouros, 23 E. 73rd St. (288-5888).

GREGOIRE MULLER—Small-scale figurative paintings made during the artist's travels; through 11/28. McCoy, 19 E. 71st St. (570-2131).

ROLAND PETERSEN—Realist paintings from the '60s, by a Bay Area artist; through 11/28. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

MAURICE PRENDERGAST—Pastels that depict New England's shores, most often populated by women at play; through 12/5. Coe Kerr, 49 E. 82nd St. (628-1340).

SCOTT SHERK—Mixed-media works that evoke architectural forms and artifacts of religious rituals, employing wood, aluminum, paint, and light; through 11/28. Cecil, 16 E. 72nd St. (517-3605).

ALBERT SMITH—Recent abstract oil paintings; through 11/28. Ralph, 43 E. 78th St. (288-5222).

RAPHAEL SOYER—Realist paintings from 1920 to the present, by this 88-year-old artist; through 12/5. Forum, 1018 Madison Ave. (772-7666).

57th Street Area

FREDERIC AMAT—Works on paper and canvas of still-life forms; through 11/21. Frumkin, 50 W. 57th St. (757-6655).

KAREL APPEL—Recent paintings and sculpture; through 11/28. Del Re, 41 E. 57th St. (688-1843).

ROBERT BAXTER—Forty mixed-media drawings of women working, bathing, and resting; through 11/28. ACA, 41 E. 57th St. (644-8300).

JAMES CONBOY—Small-scale abstract paintings with a complex range of colors and forms inspired by the rhythms and textures of the city; 11/12–12/31. Frumkin, 50 W. 57th St. (757-6655).

ROBERT COTTINGHAM—Recent photorealist paintings and works on paper; through 11/21. Gimpel Weitzenhoffer, 724 Fifth Ave. (315-2033).

TONY CRAGG—Recent cast metal sculpture in forms derived from test tubes, flasks, and other laboratory equipment; through 12/5. Goodman, 24 W. 57th St. (977-7160).

ANDRE DERAIN—Paintings and drawings by this Fauvist; through 11/28. Borgenicht, 724 Fifth Ave. (247-2111).

WILLARD DIXON—Large-scale landscape paintings of the California countryside; through 12/2. Fischbach, 24 W. 57th St. (759-2345).

MAURICE FREEDMAN—Paintings of coastal landscapes in New England; through 12/5. Midtown, 11 E. 57th St. (758-1900).

PHILIP GRAUSMAN—Portraits cast in aluminum, over six feet in height; through 11/25. Schoelkopf, 50 W. 57th St. (765-3540).

AUGUSTE HERBIN—Paintings and gouaches from 1940–1960, by a French artist; through 11/28. Janis, 10 W. 57th St. (586-0110).

FRANCES HYNES—Recent paintings; through 11/25. Dintenfass, 50 W. 57th St. (581-2268).

GEROME KAMROWSKI—Paintings and collage boxes from the '40s that were shown at Betty Parsons Gallery and at Peggy Guggenheim's "Art of This Century"; through 11/21. Washburn, 41 E. 57th St. (753-0546).

ALAIN KIRILI—Vertical bronze and forged aluminum sculptures on pedestals; through 11/28. Solomon, 724 Fifth Ave. (757-7777).

ALUN LEACH-JONES—Abstract paintings of massive geometric forms, by a Welsh-born artist who has lived in Australia for many years; through 12/5. Ross, 50 W. 57th St. (307-0400).

IDA LORENTZEN—Recent paintings of interiors; through 11/28. De Nagy, 41 W. 57th St. (421-3780).

JOHN MCLAUGHLIN—Abstract geometric paintings; through 11/28. Emmerich, 41 E. 57th St. (752-0124).

DAN MCCLEARY—Small-scale portraits; through 11/28. Tatistcheff, 50 W. 57th St. (664-0907).

EVSA MODEL—Paintings by this New York modernist who died in 1976; through 11/25. Deutsch, 20 W. 57th St. (765-4722).

CHARLES MOSER—Landscape paintings of rural New York, New England, and Canada; through 11/28. Schmidt-Bingham, 41 W. 57th St. (888-1122).

ROBERT MOTHERWELL—A survey of prints; through 12/5. Heesy, 50 W. 57th St. (245-1420).

FRANKLIN PERRELL—Paintings and drawings of boardwalks and beaches in Long Beach, Long Island, from 1980–87; through 11/28. Caro, 41 E. 57th St. (753-2166).

MARTIN PURYEAR—Recent sculpture; through 12/12. McKee, 41 E. 57th St. (688-5951).

ED RUSCHA—New paintings in black and white; through 11/28. Miller, 41 E. 57th St. (980-5454).

RICHARD SCHMID—Realist paintings; through 11/30. Grand Central, 24 W. 57th St. (867-3344).

SAUL STEINBERG—New sculptures that take the form of standing tables, on which work implements and everyday objects have been arranged, plus large-scale drawings; through 11/28. Pace, 32 E. 57th St. (421-3292).

DONALD SULTAN—Paintings from the past two years, of still-life compositions and scenes of disaster; through 11/28. Blum Helman, 20 W. 57th St. (245-2888).

MANFRED WAKOLBINGER—Geometric sculptures in cement and copper; through 12/5. Zabriskie, 724 Fifth Ave. (307-7430).

HOWARD WATLER—Works in oil and gouache that take watertowers as their primary motif; through 11/28. Jacobson, 50 W. 57th St. (582-4695).

JEROME WITKIN—Recent figurative paintings that confront the moral and ethical apathy of contemporary society through religious and historical narratives; through 11/21. French, 41 W. 57th St. (308-6440).

East Village

ROXANNE BLANCHARD—Anamorphic distortions and drawings on glass; through 11/30. P.P.O.W., 337 E. 8th St. (529-1313).

RICHMOND BURTON—Recent paintings in a series entitled "Elixir Tetrameria"; 11/13–12/20. Postmasters, 66 Ave. A (477-5630).

DAVID CABRERA—Handcut enameled wall pieces; 11/13–12/6. 303, 513 E. 6th St. (477-4917).

GRACE GRAUPE-PILLARD—Pastel paintings with architectural motifs; through 11/29. Bromm, 170 Ave. A (533-4233).

CHERYL GROSS—Paintings of urban scenes on unusually-shaped canvases; through 11/29. Bratton, 328 E. 11th St. (533-0039).

PIERRE LOUAVER—Three-dimensional paintings; through 11/22. McCarthy, 229 E. 10th St. (254-1532).

EDGAR NEGRET—Sculptures, some of which were shown in a recent retrospective at the Museum of Modern Art in Bogota, Colombia; 11/13–1/3. Humphrey, 242 E. 5th St. and 37 E. 7th St. (529-0692).

JOEL OTTERSON—New sculptures that incorporate PVC piping, a table composed of several tables of various styles and periods, and candle-holders and wall sconces made of shoes cast from metal; through 11/29. Nature Morte, 204 E. 10th St. (420-9544).

ED VALENTINE—Recent still-life paintings; through 12/6. Avenue B, 167 Avenue B (473-4600).

SoHo and TriBeCa

CHARLES ARNOLDI—Large and small versions of his "chainsaw" paintings, sectioned wall-pieces made of tree twigs, modeling paste, and other materials, and three semi-abstract bronze sculptures; through 11/28. Cowles, 420 W. Broadway (925-3500).

JOHN BALDESSARI—New works that continue this artist's exploration of the regions between painting and photography, using images appropriated from the media; through 11/28. Sonnabend, 420 W. Broadway (966-6160).

ROBERT BEAUCHAMP—Figurative expressionist paintings; through 11/21. Gruenebaum, 415 W. Broadway (966-3646).

RICHARD BECKETT—Recent paintings and sculptures

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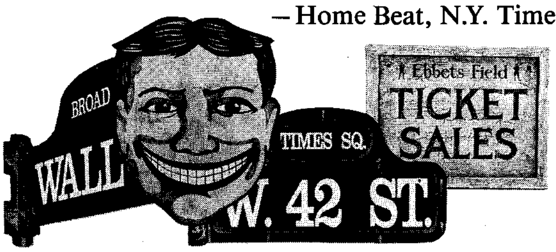

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that incorporate such materials as tires, sea shells, cast iron shoes, and indoor putting greens; through 11/28. Toll, 146 Greene St. (431-1788).

MARIE BOURGET—Recent conceptual works that combine furniture and photographs; through 11/28. Cadot, 470 Broome St. (226-7220).

ELLEN BROOKS—Photographic installations that depict scenes of unsettling artificial beauty; through 12/2. Nosei, 100 Prince St. (431-9253).

BERNARD CHAET—Recent landscape paintings executed "en plein air" in Rockport, Massachusetts, and still-lifes of seasonal fruits and vegetables; through 11/28. Pearl, 420 W. Broadway (966-5506).

PORFIRIO DIDONNA—Early and late abstract paintings by this New York artist who died last year; through 11/28. Exhibition Space at 112 Greene, 112 Greene St. (966-3864).

GEORGE DUDDING—Recent sculptures composed of thin brass-and-copper rods soldered together; through 11/28. Beitzel, 113 Greene St. (219-2863).

BIFF ELROD—Large-scale figurative paintings; through 11/28. Schreiber/Cutler, 171 Spring St. (925-1441).

HELMUT FEDERLE—Paintings of geometric forms that float in misty fields of off-key color, by a Swiss artist; through 11/14. At Boone, 417 W. Broadway (431-1818), and Gladstone, 99 Greene St. (431-3334).

ROCHELLE FEINSTEIN—Recent abstract paintings; through 11/25. Sorkin, 150 Franklin St. (925-4942), Tue.-Fri. 1-6, Sat. 11-6.

HAMISH FULTON—Recent photographic works that incorporate writing; through 11/28. Weber, 142 Greene St. (966-6115).

JOSEPH HASKE—Abstract paintings on wood; through 11/28. Davis, 568 Broadway (219-1444).

ROBERT HAWKINS—Recent oil paintings that depict an imaginary, gothic world; through 11/18. Wood, 127 Spring St. (431-6003).

CARMEN HERRERA—Hard-edged paintings from 1951 to 1987, executed solely in green-and-white and black-and-white; through 11/29. Rastovski, 560 Broadway (966-4571).

WILHELM HOLDERIED—Mixed-media collages on panel; 11/14-12/12. Haller, 415 W. Broadway (219-2500).

MARCY HERMANSADER/DAVID ZELDIS—Visionary works in a series entitled, "Transparent Being"/Visionary drawings. Through 11/28. Cavin-Morris, 100 Hudson St. (226-3768).

ROBERT JESSUP—Paintings and drawings in a series entitled, "The Four Seasons; through 11/28. At Walls, 137 Greene St. (677-5000), and at Siegel, 24 W. 57th St. (586-0605).

PATRICIA JOHANSON—Interpretive drawings for large-scale environmental designs for gardens and waterways; through 12/5. Twining, 568 Broadway (431-1830)

SHELAGH KEELEY—Recent drawings; through 11/28. Liguori, 93 Grand St. (334-0190).

MARTIN KIPPENBERGER—New sculptures that are combinations of found, purchased, and fabricated materials and objects; through 11/28. Metro Pictures, 150 Greene St. (925-8335).

JOSEPH KOSUTH—New conceptual works with writing; through 11/15. Gorney, 100 Greene St. (420-1760).

TOON KUYPERS—Paintings that combine architectonic forms and ephemeral landscapes, by a Dutch artist; 11/5-28. M-13, 72 Greene St. (925-3007).

JOHN LATHAM—Sculptures, reliefs, and paintings from 1958-1987; through 11/25. Baer, 270 Lafayette St. (431-4774).

LI-LAN/GERALD WOLFE—Paintings that depict everyday symbols of communication—shipping invoices, computer paper, money receipts, and postage stamps—as contemplative icons/Concrete wall pieces; 11/14-12/5. Harris, 383 W. Broadway (431-3600).

ROBERT MANGOLD/TONY SMITH—Recent paintings/A wood mock-up from 1967. Through 11/26. Cooper, 155 Wooster St. (674-0766).

MELISSA MEYER—Large-scale abstract paintings; through 12/5. Erpf, 568 Broadway (925-6160).

GUIDO MOLINARI—Minimalist abstract paintings by a Canadian artist; through 12/19. 49th Parallel, 420 W. Broadway (925-8349).

GREG MURDOCK—Paintings and constructions; through 11/28. Littlejohn-Smith, 133 Greene St. (420-6090).

JAMES NARES—Narrative drawings; through 12/5. Fawbush, 568 Broadway (966-6650).

JOSEPH NECHVATAL—New paintings with computer/-robotic-assisted imagery; through 11/28. Alexander, 59 Wooster St. (925-4338).

JOSHUA NEUSTEIN—Recent paintings of maps; through 11/28. Exit, 578 Broadway (966-7745).

THOMAS NOZKOWSKI—Small-scale paintings of images abstracted from nature, architecture, or art history, from 1977-1987; through 12/5. Brown, 560 Broadway (219-1060).

ERIC ORR—Large-scale paintings and sculptural installations that explore shamanism and alchemy; through 12/3. Hanson, 415 W. Broadway (334-0041).

KWAN SOO PARK—Paintings of isolated figures, in luminescent pigments; through 12/5. Vasarely Center, 484 Broome St. (219-2275).

ED PASCHKE—Recent paintings by this Chicago-based artist; 11/14-12/5. Kind, 136 Greene St. (925-1200).

ELIZABETH PEYTON—Portraits, in oil on glass; through 12/5. Viafora, 568 Broadway (925-4422).

LINDA PLOTKIN—Still-life paintings in which the artist's own family heirlooms are depicted; through 12/5. Einstein, 591 Broadway (226-1414).

SIGMAR POLKE—Drawings from the 1960's; through 11/21. Nolan, 560 Broadway (925-6190).

SCOTT PRIOR—Realist paintings of interiors and landscapes; through 11/21. Davidson, 415 W. Broadway (925-5300).

JOSEPH RAFFAEL—Recent oil paintings and watercolors of the nature surrounding the artist's new home in France, plus portraits of his wife and self-portraits; 11/14-12/16. Hoffman, 429 W. Broadway (966-6676).

SUSAN ROTHENBERG—Nine new paintings which explore motion; through 11/14. Sperone Westwater, 142 Greene St. (431-3685).

PETER SCHUYFF—Large-scale Neo-Op paintings; through 11/14. Castelli, 142 Greene St. (431-6279) and Hearn, 735 E. 9th St. (598-4282).

DERMOT SEYMOUR—Large-scale paintings of landscapes in Ireland; through 11/28. Allen, 560 Broadway (334-9710).

HOLT QUENTEL—Paintings that are sewn and gouged, hung with grommets and ropes; 11/11-12/6. Stux, 155 Spring St. (219-0010).

JAUNE QUICK-TO-SEE SMITH—Colorful abstract paintings with symbols based on ancient Indian petroglyphs; through 12/8. Steinbaum, 132 Greene St. (431-4224).

LEON POLK SMITH—Five decades of geometric paintings; through 12/19. DiLaurenti, 383 W. Broadway (925-5100).

ETTORE SOTTSASS—New sculptures in a body of work entitled "Furniture for the Ritual of Life"; through 11/28. Blum Helman, 80 Greene St. (245-2888).

TED STAMM—Minimalist paintings and drawings from the artist's estate; through 11/21. Condeso/Lawler, 76 Greene St. (219-1283).

VICKY TEAGUE-COOPER—Oil paintings and large-scale drawings in a series entitled, "Prima Materia"; through 11/28. Siegeltuch, 568 Broadway (431-3550).

JOHN TORREANO—New works; 11/13-12/19. McDonald, 560 Broadway (966-1001).

DAVID TRUE—Etchings that explore nautical and figurative imagery, from 1983-1987; through 11/28. Crown Point, 568 Broadway (226-5476).

MEYER VAISMAN—New "simulation" paintings; through 11/28. Castelli, 420 W. Broadway (431-5160).

ANNEKE VAN BRUSSEL—Watercolors by a Dutch artist; through 11/18. Milliken, 98 Prince St. (966-7800).

WILLIAM WILLIS—Abstract paintings that combine geometric and organic forms; through 11/18. Esman, 70 Greene St. (219-3044).

YUAN YUN-SHENG—Figurative paintings by a Chinese artist living in New York; through 11/29. Art Waves, 52 Greene St. (226-9292).

Other

GERTI BIERENBROODSPOT—Paintings that depict ancient sites as transformed by this artist's imagination; through 11/18. New York Academy of Art, 419 Lafayette St. (505-5300).

CHRIS BURDEN—A recent project that consists of 625 model submarines based on all of the submarines ever built by the United States of America; 11/14-12/23. Burgin, 270 Lafayette St. (219-8379).

GIORGIO DI CHIRICO/ALBERTO SAVINIO—A survey of paintings that examines the symbiotic relationship between these two brothers, executed in Paris during the years 1924-1931; through 1/15. Daverio, 521 W. 23rd St. (463-0688).

WILLEM DE KOONING—Abstract landscape paintings from 1955-1963; through 12/5. Gagosian, 521 W. 23rd St. (807-0807).

NADJA DE SAINT PERIER—Fantasy paintings of the European countryside; through 1/30. Carminel, 306 E. 55th St. (751-0122).

VALENTINA DUBASKY—Bronze sculptures in a body of work entitled "Caravan Series," inspired by a trip to Central Asia; through 11/21. Empire Bronze Art Foundry, 43-11 Crescent St., Long Island City, N.Y. (361-3006), Mon.-Sat. 10-6.

NONA HERSHEY—Pastels and etchings of window and wire forms; through 11/21. Ryan, 452 Columbus Ave. (799-2304).

MANZANO—Sixteen large-scale gouaches that depict landscapes and city views; through 11/21. Potts, 1020 Lexington Ave. (737-0909).

LUISA PROTTI—Recent sculptures; 11/12-12/12. Ala, 32 W. 20th St. (741-3344).

HARRY ROSEMAN—Eleven polychromed, cast-bronze sculptures executed since 1984, including landscapes, seascapes, cityscapes, still lifes, and a self-portrait; through 11/28. Davis & Langdale, 231 E. 60th St. (838-0333).

RUTH SHARTON—Atmospheric abstract paintings on panels; through 12/13. Bernarducci, 17 E. 17th St. (206-7578).

GROUP SHOWS

Madison Avenue and Vicinity

GOETHE HOUSE—1014 Fifth Ave. (744-8310). Installations by Berlin artists Eckert, Rohling; through 11/28.

GRAHAM—1014 Madison Ave. (535-5767). "The Animal in Sculpture," with works by 19th- and 20th-century American and European artists, including Bonheur, Huntington, Laessle, Weems, others; through 12/1.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "British Modernist Art," with works by Bell, Bomberg, Epstein, Fry, Grant, Lewis, Sickert, others; 11/14-1/9.

KOVESDY—19 E. 71st St. (737-4563). Works by Expressionists, Futurists, and Constructivists from East-Central Europe; through 11/30.

MATHES—851 Madison Ave. (249-3600). Paintings, drawings, and watercolors by Bluemner, Demuth, Giacometti, Hartley, Hunt, Jenney, Lane, Lewandowski, Marin, Picasso, Vuillard, others; through 12/31.

SCULPTURE CENTER—167 E. 69th St. (879-3500). "Natural Inflections: Inside/Outside," with works by D'Arrigo, Driscoll, Hepper, Stone; through 12/1.

SHEEHAN—52 E. 76th St. (772-7777). Prints by American Modernists, including Cook, Davis, Marin, Nadelman, Sheeler, Spruance, others; through 12/19.

SHEPHERD—21 E. 84th St. (861-4050). 18th- and 19th-century British and Continental architectural drawings, topographical watercolors, and interiors; through 11/21.

SIMON/NEUMAN—42 E. 76th St. (744-8460). Works by Bishop, Laster, Smith; through 11/17.

STUBBS—835 Madison Ave. (772-3120). 18th- and 19th-century European drawings for theater and set design; through 11/25.

57th Street Area

ARMSTRONG—50 W. 57th St. (582-8581). Works by Giobbi, Kalish, Stefanelli; through 12/2.

HAIME—41 E. 57th St. (888-9449). Inaugural exhibition, with works by Bacon, Chia, Dine, Larraz, Lipshitz, Matta, Vari, others; through 12/23.

HEIDENBERG—50 W. 57th St. (586-3808). Works by

Bonnard, Degas, Denis, Marquet, Roussel, Vuillard, others; through 12/1.

HERSTAND—24 W. 57th St. (664-1379). "Ten British Masters," with works by Auerbach, Bacon, Caro, Freud, Hepworth, Hockney, Kossoff, Moore, Nicholson, Sutherland; through 12/1.

KENNEDY—40 W. 57th St. (541-9600). "Summits III: American Master Paintings, Watercolors, Drawings, and Prints," with paintings from 1770 to the present, by Benton, Burchfield, Cole, Hopper, Marin, O'Keeffe, Sheeler, others; through 11/28.

LELONG—20 W. 57th St. (315-0470). Sculpture by Beuys, Bourgeois, Flavin, Judd, Klein, Kounellis, Morris, Nauman, Smithson, Di Suvero; through 12/5.

ROSENBERG—20 W. 57th St. (757-2700). "Five Women Artists," with works by Blumenfeld, Getz, Katzen, Kurz, Stern; 11/13-12/24.

SoHo and TriBeCa

ARTISTS SPACE—223 W. Broadway (226-3970). "We the People," with works by Bonita, Durham, Fonseca, Jemison, La Marr, WalkingStick, others; 11/12-12/23.

CUGLIANI—508 Greenwich St. (966-9006). Works by Armleder, Lemieux, Marclay, Stone; through 11/28.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Melee," with sketchbooks and works on paper by artists from Philadelphia and New York who use the big city for inspiration; an installation by Leon Ferrari entitled "Heretic Chapel"; a window installation by Connie Fitzsimmons and Bruce Meisner; 11/13-12/25.

LORENCE-MONK—568 Broadway (431-3555). Works by Duff, Lobe, Taylor; 11/14-12/5.

SHAPOLSKY—99 Spring St. (334-9755). Constructions by Anker, Ben-Haim, Cox, Long, Rosen, Umlauf, Van Buren; through 11/28.

SOHO CENTER FOR VISUAL ARTS—114 Prince St. (226-1995). Works by Johnson, Krag, Menard, Seng; through 11/28.

SOLO—578 Broadway (925-3315). Paintings by Abrams, Castleberry, Goldstein, Hirsch, Irons, Wilson, and prints by Applebroog, Mazur, Nelson, Sparling, Zwack; through 11/28.

THE CLOCKTOWER—108 Leonard St. (233-1096). "The Pop Project: Part I," curated by Brian Wallis; through 12/13.

Other

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). "Up South: Collaboration Between Six Artists and Six Advocacy Groups," with works by Edelson, Finkelpearl, Joseph, Min, Morales, Ukeles; 11/3-12/19.

CITY—2 Columbus Circle (974-1150). "Inside Out," presented by the Athena Foundation, with works by artists who have shown at Socrates Sculpture Park, or who have received support from the Athena Foundation, including Dill, Di Suvero, Ewing, Fasnacht, Mock, Von Rydingsvard, others; through 11/27.

DIA ART FOUNDATION—548 W. 22nd St. (431-9232), Thu.-Sun. 12-6. Works by Beuys, Knoebel, Palermo; through 6/19/88.

GREY ART GALLERY—33 Washington Place (998-6780). Works by artists who taught at, or attended Black Mountain College, including Albers, Cage, Callahan, De Kooning, Penn, Rauschenberg, others; through 12/19.

LEHMAN—Bedford Park Blvd. West, Bronx (960-8211). "New Versions of the Figure: Sculpture From the Whitney Museum of American Art"; "Maurice Prendergast: The Large Boston Public Gardens Sketchbook"; through 12/12.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "Michael Tracy: Terminal Privileges"; "Allan Sekula: Geography Lesson/Canadian Notes";"Frank Moore and Jim Self: The Miller's Wife"; "Special Projects"; "Jeanne C. Finley: Common Mistakes"; "The Hallucination of Truth," with works by Belcher, Bernard, Dunning, McCollum/Simmons, Perlman; James Turrell's "Meeting"; through 12/20.

SOCRATES SCULPTURE PARK—Broadway at Vernon Blvd., Long Island City, N.Y. (718-956-1819), daily, noon to dusk. "Artists Choose Artists," with sculpture by Bloom, Brown, Conwill, Doyle, Knowlton, Wyllie, others; through 3/15/88.

PHOTOGRAPHY

ALTERNATIVE MUSEUM—17 White St. (966-4444). "Poetic Injury: The Surrealist Legacy in Post Modern Photography," with works by Augeri, Carey, Charlesworth, Krims, Majore, Michals, Samaras, Tress, Wegman, others; 11/14-12/23.

MAX DUPAIN—Portraits, nudes, industrial forms, and architecture by a well-known Australian photographer; through 12/5. Staley-Wise, 177 Prince St. (777-1590).

DON EDDY—Color photographs, some altered with colored pencil, of imagery associated with this photorealist's paintings, such as toys, candies, and paint jars; through 11/28. Schreiber/Cutler, 171 Spring St. (925-1441).

NEIL FOLBERG—Cibachrome photographs of landscapes and architecture in Egypt, Jordan, and Israel; through 11/31. Ledel, 168 Mercer St. (966-7659), Wed.-Sat. 12-6.

CHARLES HARBUTT—A retrospective of photographs that span his 25-year career as a photojournalist; through 11/28. Witkin, 415 W. Broadway (925-5510).

ETHAN HOFFMAN—Photographs of Japanese Butoh dancers in performance; through 12/5. Burden, 20 E. 23rd St. (475-8790).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12-8 (5-8 free of charge), Wed.-Fri. 12-5, Sat.-Sun. 11-6. $2.50 admission. "Elliot Schwartz: Nocturne for Drums"—fragments of sculpture and machinery, stone and metal work, death masks and shrunken heads; "Eyewitness: 30 Years of World Press Photos," including works by Adams, Martin, Nagao, Nachtwey, Reininger, others; through 11/15; "Fabrications: Staged, Altered, and Appropriated Photographs," by Antin, Berman, Charlesworth, Samaras, others; through 11/30.

I.C.P./MIDTOWN—77 W. 45th St. (869-2155), Mon.-Fri. 11-6, Sat. 12-5. Free. "Midtown Review: A Look at Photography Books of 1987"; 11/13-1/9.

LEN JENSHEL—Color photographs of the American southwest; 11/11-12/12. Miller, 138 Spring St. (226-1220).

MARCUS LEATHERDALE—Recent photographs in a series entitled, "Demigods"; through 11/22. Greathouse, 157 Ave. B (460-8000).

LEDEL—168 Mercer St. (966-7659), Wed.-Sat. 12-6. Photographs of stairways and empty chairs, by Atget, Bing, Dater, Evans, Frank, James, McCall, Spano, Telberg, others; 11/12-2/28.

NEW YORK UNIVERSITY TISCH SCHOOL OF THE ARTS—721 Broadway (998-1926), Mon.-Fri. 10-7, Sat. 12-5. "Photographers Who Make Films," with photographs and film stills by Cartier-Bresson, Depardon, Frank, Mapplethorpe, Moholy-Nagy, Namuth, Strand, others; through 12/4 (see Cue Movie listings under "Museums, Societies, Etc." for film screening schedule).

JENNY OKUN/CHESTER KASNOWSKI—Photographs of art and architecture/Photographs collaged onto canvas; through 11/28. Urdang, 23 E. 74th St. (288-7004).

PACE/MACGILL—11 E. 57th St. (759-7999). Large-scale self-portraits by Close, Gilbert & George, Samaras, Sherman, The Starn Twins, Warhol; vintage photographs by Harry Callahan; through 11/28.

PATRICK NAGATANI/ANDREE TRACEY—Large-scale Polaroid collaborations; through 11/28. Baum, 109 Hudson St. (219-9854).

RALPH STEINER—Unpublished photographs from the 'twenties to the 'eighties, by this American Modernist who influenced Walker Evans; through 12/19. Prakapas, 19 E. 71st St. (737-6066).

CLARENCE H. WHITE—Vintage photographs and photogravures; through 11/28. Photofind, 138 Spring St. (334-0010).

WALLACE WILSON/ROBERT R. RODECK—Recent photographs in a series entitled "Big Pictures"/Photographs of the Quintana-Roo Province in Mexico. Through 11/19. Pfeifer, 568 Broadway (226-2251).

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PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 11/13, 14, 20, 21 at 8: "In His 80th Year," by Gillian Richards. $8.

FRANKLIN FURNACE—112 Franklin St. (925-4671). 11/13, 14 at 8:30: "What It's Like to Be a Man" by Marty Pottenger. $8.

P.S. 122—150 First Ave. (477-5288). 11/13–15, 20–22, 27–29, Fri. at 10, Sat. and Sun. at 8: Kaylynn Sullivan and Rebecca Perrin in "Two Cool Two Care." $7. 11/13–15 at 9: Danny Mydlack's "Mr. Big Surrenders." $8.

THE KITCHEN—512 W. 19th St. (255-5793). 11/14, 15 at 8:30: Wissel Theater's "Ou Est la Bete?" $8.

WHITNEY MUSEUM AT PHILIP MORRIS—120 Park Ave. (878-2453). 11/11 at 7:30: Jawole Willa Jo Zollar and the Urban Bush Women in "in process Re: Heat." Free.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Through 12/13: "Architecture for Dinosaurs: The Building of the American Museum of Natural History." Through 1/88: "Dinosaurs Past and Present." Through 1/88: "Ancient Eskimo Ivories of the Bering Strait." Through 1/88: "Bats, Bats, Bats."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 1/3/88: "The Chinese Scholar's Studio: Artistic Life in the Late Ming Period."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . .58 Sculptures by Rodin . . . Through 11/8: "Hiroshige and Hokusai." Through 11/30: "Jacob Lawrence, American Painter." Through 11/30: "Hiroshige's One Hundred Famous Views of Edo." Through 1/4/88: Goya: Los Caprichos." Through 1/11/88: "Alexis Smith: Same Old Paradise." Through 1/88: "Norman Norell: American Fashion at Mid-Century." Through 1/88: "Architectural Elements of the Pacific Islands." Through 1/4/88: "From the Land of Morning Calm: Korean Art." Through 1/18/88: "The Treasure of San Gennaro: Baroque Silver from Naples." Through 12/88: "The Hillman Foundation Collection of Modern French Painting." 11/11–1/5/88: "Progressive Taste: Decorative Arts 1885–1985." 11/15–1/4/88: "Permanent Collection: An installation by German artists Bogomir Ecker, Raimond Kummer, Hermann Pitz."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 11/8: "Underground Images: School of Visual Arts Subway Posters, 1947–1987." Through 1/31/88: "Honor and Glory: Monumental Arches and Arches for Galveston." Through 2/21/88: "Surprise! Surprise! Pop-Up Movable Books." Through 3/13/88: "Color by the Yard: Printed Fabric 1760–1860." 11/17–3/6/88: "Vienna/New York: The Work of Joseph Urban, 1872–1933."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6. $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4, students and seniors $2; free Tue. 5–7:45. Museum is closed through 11/12. 11/13–3/13/88: "Fifty Years of Collecting: An Anniversary Selection."

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at Twelfth Ave. (245-0072). Wed.–Sun. 10 a.m.–5; last admission at 4. $4.75, children $2.50, seniors $4. Twentieth-century technology highlighting man's achievements at sea, in the air, and in space; The Hall of Honor: living memorial to American heroes; A full-size replica of World War I SE5 fighter plane; Vietnam helicopters; a model of the Destroyer Escort USS Pettit (through 11/87).

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 12/1: "Women of Valor: The Story of Hadassah, 1912–1987." Through 1/14/88: "The Dreyfus Affair: Art, Truth, and Justice." Through 4/88: "Fantasy and Form in the Hanukkah Lamp."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. Greek and Roman Treasury . . .Roman Portraits and Reliefs From the First Century B.C. . . . Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . .Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . .The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . .Selections From the Collection of Mr. and Mrs. Henry Pearlman . . . Gothic Revival Library . . .Lila Acheson Wallace Wing . . .The Arts of Japan . . .The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts- . . .Boscoterecase: Wall Paintings from Ancient Rome . . .Louis XIV Bedroom and Adjoining Entrance Gallery . . .Through 12/13: "Zurbarán." Through 1/88: "Images of the Mind: Selections from the Elliott Family's Collections of Chinese Calligraphy and Painting." Through 1/88: "The American Art Poster of the 1890's: The Gift of Leonard A. Lauder." Through 1/88: "Ancient Art in Miniature: Near Eastern Seals from the Collection of Martin and Sarah Cherkasky." Through 1/88: "Triumphs of American Silvermaking: Tiffany & Co. 1860–1900." Through 1/88: "Houses for the Hereafter, Funerary Temples from Guerrero, Mexico." Through 1/88: "American Paradise: The World of the Hudson River School." Through 1/88: "The Age of Sultan Süleyman the Magnificent." Through 2/88: "The Emperors' Album: Images of Mughal India." Through 1/10/88: "French Landscapes." 11/17–4/88: "In Style: Celebrating Fifty Years of the Costume Institute."**The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 1/3/88: "Raphael and His Circle." Through 2/29/88: "Collectors' Choice: Books and Manuscripts Collected by Jacqueline and Henry Bradley Martin."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tue.–Sun. noon–6. $3; children and seniors $1.75. "In Perspective": permanent exhibition on the history and development of holography. Through 2/7/88: "California Color."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 11/29: "Projects: Louise Lawler." Through 11/29: "Henri Cartier-Bresson: The Early Work." Through 1/5/88: "Frank Stella 1970–1987." Through 1/88: "New Photography 3: Paul Graham, Barbara Norfleet, and Thomas Roma." Through 1/88: "Bill Viola."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.–Sat. 10 a.m.–5; Sun. 1–5, $3; seniors and students $2. "Art and Artifacts From North and South America, Ancient to Modern." Through 12/1: "I Need No Blanket: Hide Robes from the Great Plains." Through 12/21: "Gift of Double Woman: Quillwork of the Lakota."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 2/88: "Scents of Time: Reflections of Fragrance and Society." Through 5/88: "The Face of Genius: Images of Eugene O'Neill." Through 4/17/88: "Museum of the City of New York Collects: Recent Acquisitions."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 11/15: "Ferdinand Hodler: Landscapes." Through 12/6: "American Screenprints."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri. noon–10, Sat. noon–8. Closed Mon.–Tue. Suggested admission $2.50, $1.50 seniors and children.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 11/8: "Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry." Through 11/15: "The Wagstaff Collection of American Silver." Through 1/88: "Government by Choice: Inventing the United States Constitution." Through 1/88: "Ex Libris Rufus King." Through 2/88: "Jasper F. Cropsey: Artist and Architect."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.–6; some collections to 9. Through 11/12: "Recent Acquisitions." Through 1/2/88: "William Wordsworth and the Age of English Romanticism." Through 1/2/88: "British Etchings." Through 1/2/88: "British Landscape Photography." Through 4/88: "Know These Lines." Through 2/4/88: "Through A Scholar's Eyes: The Photography of Clarence Kennedy."**Lincoln Center, 111 Amsterdam Ave., at 65th St. (870-1630).** Through 1/88: "The Ballet 'Rite of Spring' Celebrated, Rediscovered, Recovered." 11/16–1/30/88: "Arturo Toscanini from 1915–1946: Art in the Shadow of Politics."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 12/6: "Art of the Fantastic: Latin America 1927–1987."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . "Calder's Circus." Through 1/17/88: "Charles Demuth Retrospective." Through 1/10/88: "Julian Schnabel." 11/14–1/17/88: "Alexander Calder: Sculpture of the Nineteen Thirties." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30. Free. Through 12/10: "Stuart Davis: An American in Paris." **Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney." Through 11/18: "Contemporary Diptychs: Divided Visions." 11/13–1/20/88: "Elements: Four Installations."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 11/11 at 10:30: "Impressionist and Modern Drawings and Watercolors." 11/11 at 2: "Impressionist and Modern Paintings and Sculpture, Part II." 11/13 at 10: "Printed Books and Manuscripts." On view from 11/6. 11/16 and 11/17 at 10 and 2: "Old Master, Modern, and Contemporary Prints." On view from 11/12. 11/17 at 7: "Latin American Paintings, Drawings, and Sculpture." On view from 11/12. **Christie's East**—219 E. 67th St. (606-0400). 11/12 at 10: "Antique and Fine Jewelry." On view from 11/7. 11/16 at 10: "Antique Arms and Armor." On view from 11/13. 11/17 at 10: "Furniture, Decorations, Paintings, and Oriental Works of Art." On view from 11/13.

DOYLE—175 East 87th St. (427-2730). 11/12 at 7: "Modern and European Paintings."

PHILLIPS—406 E. 79th St. (570-4830). 11/17 at 10:30: "Furniture and Decorative Arts."

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 11/11 at 10, 11/13 at 10 and 2, 11/14 at 10: "19th- and 20th- Century Prints." On view from 11/7. 11/11 at 7: "Impressionist and Modern Paintings, Drawings, and Sculpture, Part I." 11/12 at 2: "Impressionist and Modern Paintings, Drawings, and Sculpture, Part II." On view from 11/6. 11/12 at 10:15: "Impressionist and Modern Drawings." On view from 11/6. 11/12 at 10:15: "Old Master and Modern Drawings From the Collections of Jo-Ann Edinburg Pinkowitz, John Edinburg, and Hope Edinburg." On view from 11/6. 11/14 at 2: "Contemporary Prints." On view from 11/11. 11/17 at 10:15 and 2: "Japanese Works of Art." On view from 11/13.

MUSIC AND DANCE

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, November 11

VLADIMIR FELTSMAN, pianist; American public debut of the Russian emigre. Music by Schubert, Messiaen, Schumann. Carnegie Hall at 8. $14–$25.

LUDWIG OLSHANSKY, pianist. Works of Copland, Beethoven, Chopin. Merkin Concert Hall at 8. $10.

SANDRA MILLER, flutist. "The Art of the Baroque Flute": music by Bach and Telemann. Weill Recital Hall at Carnegie Hall at 8. $10.

MARLENE VERPLANCK, vocalist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. at 54th St., at 12:30. $2.

JUILLIARD CONCERT—Alice Tully Hall at 1. Free.

JAMES R. LAWSON, carillonneur. Music for Veterans' Day, including hymns, World War I songs. Riverside Church, the Drive at 122nd St., at noon. Free.

Thursday, November 12

NEW YORK PHILHARMONIC, Kent Nagano conductor; pianist Bella Davidovich. Benjamin's *Ringed by the Flat Horizon*; Chopin's Piano Concerto No. 2; Bartok's *The Wooden Prince* Suite. Avery Fisher Hall at 8. $7.50–$35.

WAVERLY CONSORT—"Jean-Baptiste Lully: Musician to Louis XIV." Alice Tully Hall at 8. $15, $17.

JEAN-LUC PONTY, jazz-fusion violinist. Radio City Music Hall at 8. $20–$25.

PAUL MEYER, clarinetist, with pianist Christopher Lewis. Works by Bernstein, Messiaen, Brahms, Schumann, Verdi. Merkin Concert Hall at 8. $12.

MARTIN BEST MEDIEVAL ENSEMBLE—"The Last of the Troubadors: The Art and Times of Guiraut Riquier." Metropolitan Museum at 8. $14.

HREINN LINDAL, tenor. Weill Recital Hall at 8.

MANNES COLLEGE ORCHESTRA, Yakov Kreizberg conductor. Overture to Mozart's *The Marriage of Figaro;* Tchaikovsky's Violin Concerto; Schubert's Symphony No. 9. Symphony Space at 8. Free.

LAURA HAMILTON, violinist/**GAIL NIWA,** pianist. Music by Bach and Brahms. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

JUSTIN BISCHOF, organist. Music of Bach, Messiaen, Reger. St. Paul's Chapel, Columbia U., Broadway and 116th St., at noon. Free.

ZAIDEE PARKINSON, pianist. JASA Hexter Building, 40 W. 68th St. (724-3200) at 1. Free.

QUEENS SYMPHONY ORCHESTRA, Elliot Finkel conductor and pianist. "Thank Brahms It's Thursday": Mozart's Concert Rondo for Piano and Orchestra; Copland's *Appalachian Spring;* Bernstein's "Symphonic Dances" from *West Side Story;* Gershwin's *Rhapsody in Blue.* International Design Center, 30-20 Thomson Ave., L.I. City (718-275-5000), at 7. Free.

BARGEMUSIC—Violinist-violists Toby Appel and Ik-Hwan Bae, oboist Elaine Duvas, cellist Timothy Eddy. Works of Mozart and Britten.Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

MAXINE ROACH AND FRIENDS, string quartet. Schwendler Auditorium, Bronx Community College, University Ave. and W. 181st St., at 12:30. Free.

Friday, November 13

NEW YORK PHILHARMONIC—See 11/12. Today at 2.

HOLLY NEAR AND BAND, with pianist John Bucchino and guest artist folksinger Ferron. Carnegie Hall at 8. $12.50–$20.

EDITH WIENS, soprano (N.Y. recital debut), with pianist Norman Shelter. Music of Schubert, Wolf, Brahms, Strauss. Weill Recital Hall at Carnegie Hall at 8. $12.

SQUEEZE—Madison Square Garden at 8. $18.50, $20.

DAVID HYKES AND THE HARMONIC CHOIR—Music includes two new solo works: *Beginner's Word* and *Mass Overview.* Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7:30 $10, $15.

ENCORE—Cornetist Ruby Braff, pianist Dick Hyman. New School, 66 W. 12th St. (741-5690), at 6. $7.

FRANK GORDON QUARTET—With James Williams, Rufus Reid, Carl Allen. Jazz. Cooper Union Great Hall, Third Ave. and 7th St., at 8. Free.

CULINOVA AND ALL THAT JAZZ—Bob James, Steve Allen, Ellis Marshall perform with young artists Roseanna Vitro, Pete Moffitt, Jason and Delfeayo Marsalis. Town Hall at 8. $17.50, $20.

YOSHIO "CHIN" SUZUKI AND MATSURI—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 11. $12, in advance $10.

MUSIC BY COMPOSITION FACULTY MEMBERS—Works by Mamlok, Noon, Bracali, Ulehla, Weisgall, Tanenbaum. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

C'EST WHAT?!—Five-member group of composer-performers. New York Open Center, 83 Spring St. (219-2527), at 8 and 10. $9.

ELLIOTT SHARP AND CARBON—World premiere of *Larynx*/**PETER ZUMMO ORCHESTRA**—Three works, including *Radical Filtering* (world premiere). Next Wave Festival, BAM, 30 Lafayette Ave. (718-636-4100), at 8. $15–$20.

HAYDN-MOZART CHAMBER ORCHESTRA—Oboist Gerard Reuter, trumpeter Philip Smith, violinist Ik-Hwan Bae. Works by Honegger (U.S. premiere), Cowell, Puccini, J.M. Haydn, Grainger, Bach, Ives, Tartini. St. James Cathedral Pavilion, Jay and Tillary Sts., Brooklyn (718-789-0826), at 8. $10.

Saturday, November 14

ORPHEUS CHAMBER ORCHESTRA, with pianist Valery Afanassiev. Haydn's Symphony No. 80; Mozart's Piano Concerto No. 9; Fine's *Serious Song;* Bizet's Symphony No. 1. Carnegie Hall at 8. $11–$20.

NEW YORK CHAMBER SYMPHONY, Gerard Schwarz conductor; pianist Alicia De Larrocha, cellist Andre Emelianoff. Schreker's *Kleine Suite* (American premiere); Perle's Cello Concerto (world premiere); Haydn's Symphony No. 51; Mozart's Piano Concerto No. 25. 92nd Street Y at 8. $20, $22.50. At 7, a pre-concert discussion with Mr. Perle and Mr. Emelianoff.

MENDELSSOHN STRING QUARTET, with pianist Ursula Oppens. Dvorak's *Waltzes;* Villa-Lobos's String Quartet No. 7; Dohnanyi's Piano Quintet Op. 1. Merkin Concert HalL at 8. $10.

NEW YORK PHILHARMONIC—See 11/12.

NEW ENGLAND CONSERVATORY ORCHESTRA AND CHORUS, Lorna Cooke de Varon and Pascal Verrot conductors; pianist Russell Sherman. Beethoven program: Overture to *Fidelio;* Piano Concerto No. 4; *Calm Sea and Propserous Voyage;* Chorus from *Consecration of the House*; *Choral Fantasy.* Alice Tully Hall at 3. $17.50.

WAVERLY CONSORT—See 11/14.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guest artists: guitarist Eliot Fisk, violinist Laurie Smukler, violist Scott Nickrenz. Ibert's *Entr'acte* for Flute and Guitar; Beaser's Six Mountain Songs for Flute and Guitar; Boccherini's Quintet in e; Schubert's Trio No. 2 in E-flat. Paula Cooper Gallery, 155 Wooster St. Cushion seating, $7.

ST. LUKE'S CHAMBER ENSEMBLE—Mozart's Divertimento No. 7; a Divertimento by F. Gassman; Hindemith's Octet. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $3.

NYU CONTEMPORARY PLAYERS, Dinu Ghezzo director. Weill Recital Hall at Carnegie Hall at 2.

VIENNA STRING TRIO—Music by Haydn, Rapf, von Einem, Schubert, Beethoven. Weill Recital Hall at 8:30. $8 (call 759-5165 about free tickets).

MIXED BAG AT THE BEACON—The David Bromberg Ensemble/Jorma Kaukonen, with Will Scarlett. WNEW's Peter Fornatale is host. Beacon Theater, Broadway and 74th St. (496-7070), at 8. $18.50.

DAVID HYKES—See 11/13.

BEAUSOLEIL—Cajun music from Louisiana. Symphony Space at 8. $12.50, $15.

YOSHIO "CHIN" SUZUKI—See 11/13.

JOSEPH RUTKOWSKI, clarinetist/**ROBERT SHARON,** pianist/**PAMELA SKLAR,** flutist. Works by Weber, Brahms, Shostakovich, Schumann. Mannes College of Music, 150 W. 85th St., at 8. Free.

RHONDA COULLET & THE COWS—"Runaway Beauty Queen," a concert/performance using "suspense, romance, and irony." New York Open Center, 83 Spring St. (219-2527), at 8. $9.

SEYMOUR HAYDEN, harpsichordist. Theodore Roosevelt Birthplace, 28 East 20th St, at 2. $1 house admission.

THE GRAFITTI BAND (N.Y. debut)—Music by Native Americans, the poet John Trudell, guitarist Jesse Ed Davis. The Arts at St. Ann's, Clinton and Montague Sts., Brooklyn Heights (718-834-8794), at 8. $12.

WOMEN OF THE CALABASH—Music from Africa, Latin America, the Caribbean, and black America. Veterans Memorial Hall, Snug Harbor Cultural Center, 1000 Richmond Terrace, S.I. (718-448-2500), at 7. $8.

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AN AFTERNOON OF BRAZILIAN AND LATIN JAZZ—The Richard Boukas Trio. Queens Museum, NYC Building, Flushing Meadow-Corona Park, at 2. Free with museum admission.

ELLIOTT SHARP/PETER ZUMMO—See 11/13.

Sunday, November 15

NATHAN MILSTEIN, violinist, with pianist George Pludermacher. Works by Beethoven, Bach, Prokofiev, Liszt, Tchaikovsky, Wieniawski. Avery Fisher Hall at 3. $10–$20.

CHAMBER MUSIC SOCIETY—See 11/14 for program. Today at Alice Tully Hall at 5. $18.

NEW YORK CHAMBER SYMPHONY—See 11/14. Today at 3.

MUSIC FROM CHINA—Wu Wenguang, qin; Tien-juo Wang, erhu. Ancient music, and a work by Zhou Long. Merkin Concert Hall at 3. $9.

LIONEL NOWAK, composer, with cellist Michael Finkel, pianist Andrew Willis. Merkin Concert Hall at 8. $10.

HARLEM FESTIVAL ORCHESTRA (inaugural concert), Darrold Hunt conductor; organist William Randolph. Beethoven's Symphony No. 2; Poulenc's Concerto for Organ, Tympany, and Strings; Swanson's *Night Music.* Church of the Intercession, 550 W. 155th St. (283-6200), at 7:30. $15; $25–$100 includes the reception.

LEE LUVISI, pianist/**RIDGE STRING QUARTET**—Piano sonatas and string quartets by Haydn. New School Concerts, 66 W. 12th St. (741-5689), at 2. $7.

MARA MIROPOLSKAYA, pianist. Music by Schumann, Chopin. Weill Recital Hall at Carnegie Hall at 2. $10.

NIWATA AND THAMISIAN DUO—Weill Recital Hall at 5:30.

VOCAL MUSIC OF SOUTH INDIA, with vocalist Balambal Natarajan. Uris Auditorium, Metropolitan Museum, Fifth Ave. and 81st St. (206-1050), at 2:30. $10.

RICHARD JACOBOWSKI/FRANCISCO ROLDAN—Classical-guitar duo. Bach, Villa-Lobos, Sor, Brahms, Glass. St. Peter's Church, Lexington Ave. and 54th St., at 2:30. $6.

THE CREMONA TRIO—Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 3:30. Free.

RIVERSIDE SYMPHONY, George Rothman conductor; trumpeter Karl Albach. Bach's Brandenburg Concerto No. 2; Mozart's Symphony No. 29; Stravinsky's *Dumbarton Oaks;* selections from Wuorinen's *The Magic Art* (N.Y. premiere). Riverside Church Assembly Hall, the Drive at 120th St., at 4. Free.

ST. BARTHOLOMEW'S CHOIR, James Litton conductor; Orchestra from the New England Youth Ensemble. Choral Evensong, and works by Stanford and Wesley. St. Bartholomew's Church, Park Ave. and 51st St., at 4. Offering.

BROADWAY BACH ENSEMBLE, Michael F. Tietz director; clarinetist Michael Drapkin. Bach's Orchestral Suite No. 1; Grieg's *Holberg Suite;* Mozart's Clarinet Concerto in A. Advent Lutheran Church, Broadway and 93rd St., at 3. Free.

MARK MORGANELLI AND THE JAZZ FORUM ALL-STARS—CAMI Hall, 165 W. 57th St., at 7:30. $8.50.

SALLY MUNRO, mezzo-soprano; pianist Graham Fitch. Art songs and songs from Broadway musicals. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. Free.

CANTERBURY CHORAL SOCIETY, with orchestra and soloists; Charles Dodsley Walker conductor. Music by Ralph Vaughan Williams, including *Dona Nobis Pacem.* Church of the Heavenly Rest, Fifth Ave. and 90th St., at 4. $5.

JAZZ FACULTY MEMBERS—Pianist Harold Danko, guitarist Jack Wilkins, bassist Harvie Swartz, drummer Richard De Rosa. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 3. Free.

SOUTHERN CROSSINGS, group from Australia, playing aboriginal music-sticks, Chinese flutes, cello, and other instruments. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free with house admission, $1.

NEW YORK CORNET AND SACBUT ENSEMBLE/BOSTON SHAWM AND SACKBUT ENSEMBLE—Music written 1470–1600 for European town bands, by Isaac, Josquin, Gabrieli, others. Music Before 1800, at Corpus Christi Church, 529 W. 121st St., at 4. $9.

POMERIUM MUSICES/NEW YORK CONSORT OF VIOLS—Vocal and instrumental music of William Byrd. Fifth Avenue Presbyterian Church, 55th St., at 2. $6.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with the Frank Hewitt Duo; offering. At 7: the William Hooker Quintette. Lexington Ave. and 54th St. (935-2200).

ANTHONY NEWMAN, organist, inaugural concert of the church's new tracker organ built by Rieger Orgelbau. Works by Bach, Franck, Strauss, Messiaen, Newman, Couperin. Church of the Holy Trinity, 316 E. 88th St., at 5. $7.

VOX NOVA WOODWIND QUINTET—Ziffrin (N.Y. premiere), de Kenneffy (world premiere), Ravel, Milhaud, Klughardt. Metropolitan-Duane United Methodist Church, Seventh Ave. and 13th St., at 3. Donation.

DICK HYMAN, pianist. Ragtime and novelty music. JASA Green Auditorium, 40 W. 68th St., at 3:30. $1.

BACH VESPERS—Holy Trinity Choir, soloists, Bach Orchestra; Frederick Grimes organist-director; violinist Joanna Jenner. Cantata No. 115; Partita for Violin in E. Holy Trinity Lutheran Church, C.P.W. and 65th St., at 5. Offering.

QUEENS COLLEGE ORCHESTRAL SOCIETY, Constantine Kitsopoulos conductor; Queens College Concert Choir; clarinetist Edward Gilmore, violinist Dale Stuckenbruck, cellist David Moore. Rossini, Brahms, Schubert. Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080), at 2. $8–$10.

WAVE HILL TRIO—Haydn's Trio in A; Beethoven's "Archduke" Trio; Dvorak's "Dumky" Trio. Wave Hill Armor Hall, 249th St. and Independence Ave., Bronx (549-3200), at 3. $10.

NEW YORK BAROQUE, an early-music group. 350th-birthday celebration of Buxtehude. Works by Buxtehude, Reincken, Theile, Pachelbel. First Unitarian Church, Pierrepont St. and Monroe Pl., Brooklyn Heights, at 3. $5.

BARGEMUSIC—See 11/12. Today at 4.

LORRAINE WESTCARR, pianist. Brooklyn Museum, 200 Eastern Pkwy, Brooklyn (718-783-3077), at noon. Museum donation.

CELEBRATE BROOKLYN—See Other Events, page 146.

Monday, November 16

SHURA CHERKASSKY, pianist. Works by Franck, Schumann, Rachmaninoff, J. Hoffman, Chopin, Liszt. Carnegie Hall at 8. $11–$20.

MUSIC FROM MARLBORO—Boccherini, Brahms, Faure, Beethoven. Alice Tully Hall at 8. $7.50, $9.50.

DA CAPO CHAMBER PLAYERS—Music by Crumb, Boulez, Brahms, Talma. Merkin Concert Hall at 8. $10.

SAQQARA DOGS—"One Big Churning Thing." New Song series at DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $8.

BLOOM-GERARD-GOODMAN TRIO—Music for clarinet, viola, and piano by Mozart and Bruch. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

NEW YORK STRINGS—Jazz string quartet, with guitar and bass, and guest saxophonist Lawrence Feldman. Music by Gershwin and others. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

PAMELA SKLAR, flutist/**ZDENEK PROUZA,** cellist/**BENITA MESHULAM,** pianist. Music by Haydn, Martinu, Bach, Kozak (premiere). Bargemusic, Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $9.

DAVID HOLZMAN, pianist. Music by Daniel, Rzewski. LIU Triangle Theater, University Plaza, Brooklyn (718-403-1051), at 1. Free.

Tuesday, November 17

CHAMBER MUSIC AT THE Y—The Ridge String Quartet: Haydn's String Quartet in C; Cage's String Quartet in Four Parts; Grieg's String Quartet in g. 92nd Street Y at 8. $13–$17.50. Same program Wed., 11/18.

MORTON ESTRIN, pianist. Music by Mozart, Robert Estrin, Beethoven, Tchaikovsky. Merkin Concert Hall at 8. $15.

NEW YORK PHILHARMONIC—See 11/12. At 7:30.

CHAMBER MUSIC SOCIETY—See 11/15. Tonight, 7:30.

ROBERT STALLMAN, flutist, with pianist Erika Nickrenz. Mozart, Bach, Faure, Mendelssohn, McKinley (world premiere). Weill Recital Hall at 8. $10.

LIEDERABEND—Members of Juilliard's American Opera Center. Paul Hall, 144 W. 66th St., at 6. Free.

SAQQARA DOGS—See 11/16.

DAVID HIGGS, organist. Vivaldi, Franck, Mozart, Persichetti, Dupre. Trinity Church, Broadway at Wall St., at 8. $5, donation to the Bronx Youth Ministry.

MEREDITH PARSONS, mezzo-soprano/**DAVID WINKELMAN,** pianist. Haydn's Cantata *Arianna a Naxos;* Schumann's *Frauenliebe und Leben.* Trinity Church, Broadway at Wall St., at 12:45. Free.

BEVERLY SOMACH, violinist, with pianist Stephen Lazarus. Manhattan Savings Bank, 186 E. 86th St., at 8:15. Free.

JULIUS GROSSMAN ORCHESTRA—Music by Dvorak-Richter, Mozart, Britten. St. Bernard's Church, 69th St. and Veterans' Ave., Brooklyn, at 1:30. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—September 21–April 16, 1988. Tickets, $16–$95. 11/9 at 8: Massenet's *Manon,* Rosenthal conducting; Vaness, Kraus, Laciura, G. Quilico, Hamilton, L. Quilico. 11/10 at 8: Puccini's *La Boheme,* Rudel conducting; R. Alexander, Daniels, Beccaria, Schexnayder, Hartman, Cheek. 11/11 at 7: Wagner's *Die Walkure,* Epstein conductor; Altmeyer, Hass, Gilmore, Jenkins, Sotin, Macurdy. 11/12 at 7: Verdi's *Il Trovatore,* Bonynge conducting; Sutherland, Livia Budai (debut), Pavarotti, Nucci, Franco De Grandis (debut); new production by Fabrizio Melano, sets by Ezio Frigerio, costumes by Franca Squarciapino, lighting by Gil Wechsler. 11/13 at 8: *La Boheme;* same as 11/10, except Shicoff for Beccaria, Elvira for Schexnayder. 11/14 at 1: Puccini's *Tosca,* Badea conducting; Marton, Popov, Milnes, Tajo. 11/14 at 7: *Die Walkure;* same as 11/11. 11/16 at 8: *Il Trovatore;* same as 11/12. 11/17 at 8: *Tosca.*

New York City Opera

NEW YORK STATE THEATER—Final week. Tickets, $5–$42. Note: All foreign-language operas are performed with supertitles. 11/10 at 8: Romberg's *The Student Prince,* Coleman conducting; Peterson, Glennon, Marsee, Costa-Greenspon, Beudert, Lankston, Cornett. 11/11 at 8: *The Student Prince;* Munro, Lloyd, Marsee, Costa-Greenspon, Garrison, Lankston, Cornett. 11/12, 13 at 8; 11/14 at 2 and 8; 11/15 at 1 and 7: New production of double bill, Hal France (debut) conducting: Mozart's *L'Oca del Cairo;* Dobish, Peterson, Bunnell, Beudert, Tate, Orth, McKee; Oliver Knussen's *Where the Wild Things Are,* libretto by Maurice Sendak; Karen Beardsley (debut), Gayer, Beavon, Clark, Willson, Bassett, Yule; both directed by Frank Corsaro, sets and costumes by Sendak, lighting by Peter A. Kaczorowski (debut).

Other

THE TURN OF THE SCREW, by Britten. Opera Ensemble of New York, Amy Kaiser conductor. 45 E. 81st St. (288-1485). 11/11, 13, 18, 20 at 8; 11/15, 22 at 3. $17.

THE CRAFTY WOMEN, by Cimarosa. Production in English of *Le Astuzie Femminili,* by Cooper OperaWorks. 18th Street Playhouse, 145 W. 18th St. (942-9189). 11/15–18, 22–25, 29–12/2 at 7:30. $10.

DON PASQUALE, by Donizetti. Western Opera Theater, the touring company of the San Francisco Opera Center. Staged version, Patrick J. Summers conductor. Queens College Colden Center, LIE and Kissena Blvd. (718-793-8080). 11/14 at 8. $13–$16.

OPERATIC CONCERT—Bella Voce Opera Company in arias and ensembles from *La Boheme, La Sonnambula, The Consul, The Merry Widow,* others. CAMI Hall, 165 W. 57th St. (397-6900). 11/14 at 8. $10, $12.

DANCE

The Joffrey Ballet

CITY CENTER THEATER—Through 11/22. Tickets, $7.50–$40. 11/10 at 8: *Light Rain, L'Air d'Esprit, Round of Angels, The Clowns.* 11/11 at 8: *Arden Court, Three Preludes, La Vivandiere Pas de Six, Force Field.* 11/12 at 8: *Birthday Variations, Untitled, Love Songs, The Clowns.* 11/13 at 8: *The Gardens of Boboli, Valentine, Confetti, Cloven Kingdom.* 11/14 at 8: *Light Rain, L'Air d'Esprit, Round of Angels, The Clowns.* 11/15 at 2: *The Dream, Monotones I and II, Les Patineurs.* 11/15 at 7:30: *Birthday Variations, Untitled, Love Songs, The Clowns.* 11/17 at 8: *Parade, L'Apres-midi d'un Faune, Le Sacre du Printemps.*

Next Wave Festival

BROOKLYN ACADEMY OF MUSIC—11/11–14: Nina Wiener Dance Company. World premiere of Wiener's *Fierce Attachments,* music by Lucia Hwong. U.S. premiere of Wiener's *Transatlantic Light,* music by Sergio Cervetti. BAM, 30 Lafayette Ave. (718-636-4100). 11/11 at 7:30, 11/12, 13, 14 at 8. $12–$25.

Other

A BAND OF ANGELS—"A Rather Dramatic Affair" includes *Ghost Stories,* by Christopher Gillis, two modern-dance works by Janet Panetta and Ariel Herrera, and *Masque of the Gods,* by Loren Hightower (N.Y. premiere). Symphony Space. 11/17, 18 at 8. $10.

CALABASH DANCE THEATER—Afro-Brazilian dance and music, in a benefit for Emmaus House, which works with the city's homeless. New York Open Center, 83 Spring St. (219-2527). 11/14 at 9. $15.

CHARLES MOORE DANCE THEATRE—"Traces," an evening of re-created black-American dances and music. BMCC Triplex, 199 Chambers St. (618-1980). 11/14 at 8; 11/15 at 2:30. $8.

CHINESE FESTIVAL OF SONG AND DANCE—Company of 40 dancers, musicians, acrobats. Joyce Theater. 11/10 at 7:30; 11/11, 12, 13 at 8; 11/14 at 2 and 8; 11/15 at 3. $22.50.

CREACH & KOESTER—Terry Creach and Stephen Koester, in three world premieres: a work for six men, *Open Borders; Butte;* and an untitled work. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 11/12, 13, 14 at 8; 11/15 at 3. $8.

EVOLVING ARTS CHOREOGRAPHIC SHOWCASE—622 Broadway, 6th floor. 11/14, 15, 21, 22 at 8. $7, $6 in advance.

JUILLIARD DANCE ENSEMBLE/CHAMBER ENSEMBLE—World premieres of Harkarvy's *Prom Story,* music by Haydn; Kei Takei's *Light,* Part 24, music by Norma Dalby; David Parsons's *Monday Morning,* music by John Adams; and Francis Patrelle's *Reeks With Class,* to a medley of Astaire songs by Arlen, Berlin, Porter, others. Juilliard premiere of Moses Pendleton's *Bonsai,* music by Osamu Kitajema and Hisao Tanabe. Juilliard Theater, 155 W. 65th St. (874-7515). 11/13, 14, 16 at 8; 11/15 at 3. $10.

KEITH YOUNG DANCE, in *She Holds Up Half the Sky,* a new work. Continental Insurance Atrium, 180 Maiden Lane at Front St. 11/11 at 12:15. Free.

LAURA PAWEL DANCE COMPANY—A premiere and three recent works. Cunningham Studio, 55 Bethune St. (873-9073). 11/14, 15 at 8. $7.

MICHELE ANNE DE MEY—Her *Face a Face,* in which "she explores the distance between herself and her partner, Pierre Droulers." The Kitchen, 512 W. 19th St. (255-5793). 11/12, 13 at 8:30. $8.

MUMMENSCHANZ—The dance-theater-mime company from Switzerland. Lehman College Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833). 11/15 at 2. $13–$17.50.

NATIONAL DANCE THEATRE COMPANY OF JAMAICA—Brooklyn Center, Brooklyn College, Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900). 11/14 at 8; 11/15 at 2. $8–$16. Tickets for Sun., including reception, $50 (718-780-5291).

STREET SCENES—The Soundance company, with 40 students, in a performance growing out of their Movement and Music Workshop. Third Street Music School, 235 E. 11th St. 11/12 at 7:30. Free.

URBAN BUSH WOMEN—Jawole Willa Jo Zollar and the group in "In Process Re: Heat," a work-in-progress by Zollar and Laurie Carlos. Whitney Museum at Philip Morris, Park Ave. at 42nd St. 11/11 at 7:30. Free.

WORKING WOMEN—Aglaia Dance Productions. 11/12, 13 at 8: **Melanie Slater and Pamela Hoffman,** in *Lore,* "a concert of human tales" by each. 11/14, 15 at 8:30: **Amy Sue Rosen,** with five works. Middle Collegiate Church, 50 E. 7th St. (228-8108). $7.

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OTHER EVENTS

CAN THE HOLIDAYS BE FAR BEHIND, when events like these are already crowding the calendar? **Radio City Music Hall's "The Magnificent Christmas Spectacular,"** for example, which opens 11/13 at 7:30 and runs through 1/6/88, for a total of 152 performances. The Rockettes' routines (including "Parade of the Wooden Soldiers"), "A Teddy Bear's Dream," an ice rink, "It's Christmas in New York," and the every-year favorite, "Living Nativity," are all part of this year's edition. Performances at varying times; tickets $24, $27 (757-3100 for information) . . . Ebeneezer Scrooge of all people—presumably in his post-dream mood—will be the presiding spirit at the **Eveready Holiday Toytown,** a touch-and-play exhibit of hundreds of battery-operated wonders, 11/10–22 at the Market in Citicorp Center, Lexington–Third Aves., 53rd St. Toys and games in all sizes will be there for youngsters and adults to examine close up, and a *Christmas Carol*-style London scene will be the backdrop for Scrooge and his friends, in period costumes. Many of the toys have been redesigned by Eveready for use by handicapped children, and at the end of the exhibit's national tour will be donated to the Easter Seal Society. Good thought . . . **Seasonal Impressions** is a four-hour course where you'll learn tips on decorating a house front or a stoop for the holidays. It's at the Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4544), 11/15, noon–4, and cost is $29, with materials provided.

REVELS AND CAUSES—November 11, Veterans Day, will be saluted by Home Box Office and the Vietnam Veterans Ensemble Theatre Company on that date, when the two groups will hold the official premiere of the film documentary **Dear America: Letters Home From Vietnam,** headed for eventual HBO showing. Produced by the Couturie Company and VETCo, directed by Bill Couturie, written by him and Richard Dewhurst, and based on the book of the same name, *Dear America* features a score made up of top record hits of the Vietnam years, as well as off-camera reading of the letters by Robert De Niro, Michael J. Fox, Ellen Burstyn, Mark Harmon, Martin Sheen, Harvey Keitel, and many, many more. Tickets to the Guild Theater screening are $100, to benefit VETCo and the New York Veterans Memorial Commission (279-4200, 512-1960) . . . **Golden Tree,** the annual holiday boutique of the **New York Junior League,** will be at group headquarters, 130 E. 80th St., 11/11, 12. You'll find the wares of 30 shops in America and Europe—tapestry handbags from Rome, smoked Scotch salmon from Princeton, Austrian Gmunder ceramics from Darien. Also jewelry, chocolate, clothing, luggage, stationery, and more. 11–5, $5 (lunch can be bought); 6–9, $10 including wine and music. 11/10, 6–10, there's a black-tie preview; $25 (288-6220) . . . Another annual, the **Juvenile Diabetes Foundation's Promise Ball,** will be 11/14, from 7 p.m. in the Waldorf-Astoria's Grand Ballroom, as a salute to music-man Jerry Herman, who is being named "Man of the Year." "It's Today," a 50-minute reprise of some of Herman's hits, stars performers from some of the shows. Dancing and dinner, too, and designer boutiques to browse in, a sweepstakes, silent auction, mystery gift table; tickets $375, or $750 a couple (689-2860) . . . A **Star-Spangled Broadway Salute to James M. Nederlander** will benefit the establishment of an endowment fund for the National Hypertension Association. Theater-man Nederlander, who is on the NHA Board of Directors, will be honored by such leading stage players as Debbie Allen, Peter Allen, Carol Channing, Frank Langella, James Earl Jones, Dina Merrill, John Raitt, Jo Sullivan, onstage at Avery Fisher Hall 11/16, and Douglas Fairbanks will be master of revels. $25 for performance only; $100–$500 for dinner and champagne reception also (889-3557) . . . In this column in our previous issue, a last-minute editorial slip resulted in a garbled sentence about a benefit scheduled for 11/4. It should have read: "**La Petite Etoile,** a high-fashion boutique for children who have everything, will celebrate its Trump Tower opening with a benefit for **Childhope,** an organization that works for children who have nothing."

THE MID-NOVEMBER CALENDAR includes a couple of centennial celebrations of the Brooklyn-loving poet **Marianne Moore.** For part of one of them, see Tours, below. The second half of that day's event will be a concert after the tour, at Moore's own place of worship, the Lafayette Avenue Presbyterian Church, 85 Oxford St. Date is 11/15 at 3:30; the program will include the world premiere of a work by Francis Heilbut for soprano, flute, and piano based on Moore's poem "The Camperdown Elm," dedicated to the 125-year-old tree in Prospect Park. There'll be refreshments and a surprise or two (718-625-7515 to reserve). At the 92nd Street Y on 11/16, **Marianne Moore at 100** will feature John Ashbery, Alfred Corn, James Merrill, May Swenson, and Mona van Duyn reading from Moore's works. $8 (996-1100) . . . Another special event at the Lexington Ave. Y will be a free **College Expo and Fair,** 11/15, noon–5, with representatives of 25 top colleges on hand between 3 and 5, and practical workshops between noon and 3, on a variety of topics. Cornell, Smith, Goucher, and Clarkson are among the schools who'll send along the experts . . . Brief reminders: **Artists-Craftsmen of New York** members are exhibiting in the Cork Gallery at Avery Fisher Hall through 11/16; textiles, enamels, woodwork, jewelry, ceramics, paperwork, and more. Open daily until closing time . . . At the Sheraton Centre, Seventh Ave. and 53rd St., a free **Fad Fair III;** 11/13, 14, 10–7. Brainstorm fads from around the country, Q.-and-A. sessions, consultations, awards for lifetime achievement, entertainment.

TOURS

MARIANNE MOORE CELEBRATION—A walk across the Brooklyn Bridge, honoring the centennial of the borough's resident poet Marianne Moore. 11/15, meet at Manhattan's City Hall at 1 p.m., and re-live her poem "Crossing the Bridge at Twilight"; for a shorter walk, meet in Brooklyn at 2:15, at the Christopher Columbus statue, Supreme Court Building, Borough Hall; $1 (212-473-6283). More birthday festivities follow—see Calendar Notes above.

LADIES' MILE—"The Gilded-Age Retail and Entertainment Center." A four-hour tour with the Museum of the City of New York (534-1672; ext. 236) that travels from Union Square to Madison Square, with a look at hotels, restaurants, department stores, theaters. 11/15, before 11 a.m., meet at south end of Union Square, under George Washington's statue. $10; lunch along the way (you buy your own).

HOLIDAYS IN NEW YORK—11/14, 21, 28, 1–4: **Chelsea and fashion,** the Fashion Institute of Technology and its exhibit "Fashion and Surrealism"; also Chelsea, Greek Revival and Federal-style houses; $12. 11/15, 22, 29: **Harlem Gospel Tour,** a five-hour visit, starting at 10 a.m. with a church service, then brunch at Sylvia's and a stop at the Studio Museum of Harlem to see the current show of black art; learn about the architecture, changes, and history in the area; $25 includes admission, brunch, and a drink. Reserve for each (765-2515).

MUNICIPAL ART SOCIETY TOUR—11/15, 1–4: the waterfront by boat, on the South Street Museum's sailing ship *Pioneer*. Ann L. Buttenwieser will talk about the past and future uses of the city's West Side waterfront. $20 (935-3960).

UNION SQUARE AREA—A walk with Adventure on a Shoestring (265-2663). 11/15 at 3, meet on N.E. corner of Fifth Ave. and 14th St., for a tour of the revitalized neighborhood; $5.

NEW YORK WALK-ABOUT—11/14 at 11 a.m. or 2 p.m.: **SoHo Historic District:** "New York's Left Bank"; meet on N.W. corner of Sixth Ave. and Spring St. 11/15 at 2: **Old New York/Civic Center:** "Beyond the City Gates"; meet on Broadway at Fulton St., at St. Paul's Chapel. (582-2015 weekdays 9–5; 914-834-5388 evenings, weekends.) $6.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. These, 11/15: Brownstones, Stoops, and Industrial Lofts in Sunset Park, Brooklyn; 11 a.m.; $10. "History of the Press," modern sites, old hangouts, and inside the *Daily News* plant; 11 a.m.–3; $13. 11/12, 9 a.m.–12:30, behind the scenes at Lincoln Center, a tour and a N.Y. Philharmonic rehearsal; $20, including coffee. 11/17, 2–4, "Decorators": visits to an installation, a designer's home, and a caterer's home and office; $12. **Art tours:** 11/10, 5:30–8:30: "The Age of Sultan Suleyman the Magnificent,"at the Metropolitan Museum; $12. 11/12, 5:30–7: a visit to see the art collection of the data-base firm Technimetrics; $12. 11/15, 1–4: West Side artists; $13. 11/16, 4–5:30: a visit to Christie's auction house; $10.

LITERARY HISTORY IN GREENWICH VILLAGE—A walk with Michael Levin. 11/15, 1:30–3 p.m.; $7. Phone for meeting place: 924-7187.

BROOKLYN HEIGHTS—A walk with Alan Podhaizer in this brownstone neighborhood. Meet on courthouse steps. Court and Montague Sts., 11/15 at 1; $8.

PROSPECT PARK ENVIRONMENTAL CENTER TOUR—"City Systems" series: 11/14 at 1: New York's subways, the Coney Island yards. Meet at Lincoln Savings Bank, W. 2nd St. and Ave. X, Brooklyn; $4 (718-788-8500).

BIRD WALK AT JONES BEACH—A look at shore birds on sand and among reeds, with Larry Plotnick and the Alley Pond Environmental Center (718-229-4000). 11/14 at 8 a.m., meet at the Center, 228-06 Northern Blvd., Douglaston, Queens. to car-pool; or at the Coast Guard Station, Jones Beach, at 8:45. $2.

HUNGRY PEDALERS—Last tour of the season, a "magical mystery" day; 11/14 at 9:45 a.m. (no rain date); a three-borough trek, 25 miles, home before dark; lunch and espresso with dessert (you buy your own food). Meet at the Maine Monument, N.E. corner of Columbus Circle, 59th St. and C.P.W. (595-5542 or 222-2243). $15, $25 for two people; less in advance.

LOOK FOR WILD FOODS—Walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 11/15, Pelham Bay Park, Bronx.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes. Also: 11/14, the N.Y. Botanical Garden and its Japanese-chrysanthemum show (free till noon); then more of the grounds; take lunch or buy there; meet at 10:30 a.m. on Museum Building steps (924-7468). 11/15 at 11 a.m., meet in front of the Waverly Theater, Sixth Ave. and W. 3rd St., for a Greenwich Village tour and lunch in Chinatown; $1 (718-720-1593).

SPORTS

FOOTBALL—**Jets:** 11/9 at 9: vs. Seattle. Giants Stadium, East Rutherford, N.J. (421-6600). Sold Out.

BASKETBALL—**New Jersey Nets,** Meadowlands Arena, East Rutherford, N.J. (201-935-8888). 11/11 at 7:30: vs. Chicago; 11/15 at 7:30: vs. Washington; 11/17 at 7:30: vs. Houston. $6–$18 . . . **New York Knicks,** Madison Square Garden (563-8300). 11/9 at 7:30: vs. Boston; 11/11 at 7:30: vs. Atlanta; 11/14 at 7:30: vs. Milwaukee. $8–$20.

STEPS—Women's Four-Mile Race 11/14 at 10 a.m.: Over 500 women runners of all ages and paces are expected to compete in this four-mile event through Central Park. Starts at E. Drive and 68th St. and ends south of 72nd St. and W. Drive. Sponsored by the New York Road Runners Club (860-4455). $12; $9 (NYRRC members).

HOCKEY—Rangers, Madison Square Garden Arena (563-8300). 11/10 at 7:30: vs. Devils; 11/15 at 7:30: vs. Winnipeg. $10–$25 . . . **Islanders,** Nassau Coliseum, Uniondale, L.I. (516-794-4100). 11/10 at 8:05: vs. Washington; 11/14 at 7:05: vs. Winnipeg; 11/17 at 8:05: vs. Los Angeles. $17–$27 . . . **New Jersey Devils,** Byrne Arena, East Rutherford, N.J. (201-935-6050). 11/12 at 7:45: vs. Winnipeg; 11/14 at 1:35: vs. Detroit; 11/18 at 7:45: vs. Philadelphia. $10–$19.

BOXING—Madison Square Garden Felt Forum (563-8300). 11/12 at 7:30. Chris Reid vs. Carlos Sansisteven; plus, 9 preliminary bouts. $10–$20.

HORSE RACING—Aqueduct, for the fall meeting, through 12/31 (718-641-4700). Daily, except Tue.; post time, 12:30. $2, $5. Featured: 11/11, Gen. Douglas MacArthur Handicap (NYB); 11/14, First Flight Hdcp; 11/15, Schenectady Handicap (NYB).

CHILDREN

THE BIG APPLE CIRCUS—See acts from around the world including trapeze artists, acrobats, aerialists, jugglers, clowns, and elephants in this annual circus that runs though 1/3; this year's theme is *The Mysterious East.* Gala benefit opening 11/13 (391-0760). Other November performances: 11/12, 11/17, and 11/26 at 7:30; 11/18 at 6:30; 11/14, 11/15, 11/21, 11/22, 11/27 and 11/29 at 12:30 and 4; 11/19, 11/20, 11/24 at 11 a.m. and 7:30; 11/28 at 12:30, 4, and 8. Trump Tent, Damrosch Park at Lincoln Center, between the Metropolitan Opera House and State Theater. (391-0767). $10–$35 (reserve). Please note: Some performances may be sold out by press time.

PEKING PUPPET THEATRE—See magic, fables, myths, and folktales performed by rod puppets. 11/10 at 11 a.m. and 1. Brooklyn Center for the Performing Arts, Brooklyn College, intersection of Flatbush and Nostrand Aves., Brooklyn (718-780-5296). $3.50.

THE LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor, presents *Things That Go Bang,* a Lolli-Pops concert that introduces children to the sights and sounds of the orchestra. 11/14 at 10:15 a.m. and 11:30 a.m. Bruno Walter Auditorium, Lincoln Center Performing Arts Library, Amsterdam Ave. at W. 65th St. (704-0840). $20.

MEET A FAMOUS AUTHOR/ILLUSTRATOR—Meet Maurice Sendak, renowned children's author and illustrator. 11/13, noon–2. FAO Schwarz, 767 Fifth Ave., at 58th St., 2nd Floor, (644-9400). Free.

CHILDREN'S CONCERT—Participate in a sing-along concert with Boppi. 11/14 at 2. P.S. 6, 45 E. 81st St. (516-781-7826). $4.

CHILDREN'S ART—See an exhibition of drawings made by children who have visited Wave Hill. 11/15–2/1, 3–4:30. Wave Hill Learning Center, West 249th St. and Independence Ave., Bronx (549-2055). Free with admission. $1; adults, $2.

ILLUSION AND "PRIEST" IDIGITATION—Join Father Jerry for an evening of magic and mirth. 11/14 at 7:30. St. Stanislaus Kostka School Hall, 61-17 Grand Ave., Maspeth, Queens (718-326-2185). $6.

CHINESE MAGIC AND ACROBATIC REVUE—See daredevil feats, sorcery, kung-fu, dance, and more. 11/16 at 7:30. St. Finbar's Center, Bath Ave. at Bay 20th St., Bensonhurst, Brooklyn (718-236-3312). $12.

JAPANESE SHADOW PLAYS—See *The Crane,* a Japanese folktale, and *The Little Mermaid* performed by a shadow theater company from Tokyo. 11/14 at 3 and 11/15 at 1and 3. The Asia Society, 725 Park Ave. at 70th St. (288-6400). $8; adults, $12.

TOUCH THE AIR—See an original Thanksgiving musical performed by puppets. 11/10, 11/12, 11/17, 11/18, and 11/20–24 at 10:30 a.m.; also 11/19 at 10:30 a.m. and 12:45. P.S. 76 Auditorium, 220 W. 121st St. between Seventh and Eighth Aves. (724-0677). $2.50.

RIGHT IN YOUR OWN BACK YARD—A children's musical about a small town's environmental concerns. 11/14 and 11/15 at 12:30. Promenade Theatre, Broadway and 76th St. (677-5959). $9; $12.

GRANDMA PLAYS TRUMPET!—A musical play which explores the special relationship between a young runaway and an elderly woman. 11/9 and 13 at 10:30 a.m. Lincoln Square Neighborhood Center, Auditorium, 250 W. 65th St. (244-5372). $2.

PUPPET SHOW—*The Bear Who Wouldn't Sleep,* by The Yuppets. 11/14–15 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (369-8890). $3.

YOU + ME = WE—A collage of stories, songs, and poems about childhood. Every Sat., through 11/21 at 1 and 3:30 and Sun., 11/15, 22 at 3:30. Hartley House Theatre, 413 W. 46th St. off Ninth Ave. (666-1716). $5.

THE CAT IN THE CASTLE!—A musical for children written and directed by Bill Solly. 11/14 at 3. Wings Theatre Company, 112 Charlton St. (645-9630). $5.

PUPPET SHOWS—*Around the World in 80 Days.* The Jules Verne story told by puppets of all kinds. 11/15, and 29 at 1 and 3 . . . *Jack and the Beanstalk.* The traditional English version told by puppets and a "live" giant. 11/22 at 1 and 3. The Puppetworks, Inc., 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). $3.75 (reserve).

CHILDREN'S FILM—See the animated film *Race for Your Life, Charlie Brown.* 11/14 at 11 a.m. and 1:30. LaGuardia Community College, College Theater, 31-10 Thomson Ave., Long Island City, N.Y. (718-482-5151). $1; adults, $2.

STORY HOUR—Eeyore's Bookstore West, 2212 Broadway between 78th and 79th Sts. (362-0634). Every Sun. at 11 a.m. Free.

LONG RUNNERS—Mostly Magic: Magicians Torkova and Imam Sat. at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). $7.50 (reserve) . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $3 . . . **Michael Taubenslag Productions:** 11/15—*The Funzappopin' Magic Show* at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve) . . . **The Little People's Theater Company:** Every Sat. and Sun. at 1:30: *Humpty Dumpty Falls in Love;* at 3: *Sleeping Beauty.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve) . . . **The Papageno Puppet Theatre:** *Hansel and Gretel* at noon and *Puff the Magic Dragon* at 1, every Sat. and Sun. at the West Side YMCA, 5 W. 63rd St. (874-3297). $4 (reserve).

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 11/14, 1–2:30: "Banners Beautiful"—Decorate a colorful banner with artist, Alice Siegel. Free (reserve). . . . **Marionette Theatre:** Swedish Cottage, C.P.W. and W. 81st St. (988-9093): Every Sat. at noon and 3 through 5/28/88: *Rumpelstiltskin,* presented by puppets. $2 (reserve).

NEW YORK AQUARIUM—W. 8th St., Brooklyn (718-265-3400). **Special program:** 11/12, 1–2: "Pre-Schooler Program on Fish"—A discovery hour exploring the marine world through films, slides, songs, and art. $5.50. Daily: Walruses, dolphins, sea lions, sharks, and much more. "The Red Sea Exhibit"-Elaborate rockwork and coral simulate the vertical reefs of the Red Sea. Hours: Daily, 10 a.m.–4:45. Adults, $3.75; children, 2–12, $1.50 (under 2 free); senior citizens free, Mon.–Fri. after 2 (except holidays).

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadows-Corona Park (718-699-0005). The DARTS Program (Discover Activities Related to Science) which allows children ages 6 and older and their families to enjoy weekly science workshops. 11/14, 10:30 a.m.–12:30 and 11/15, 1–3: "Let's Be Sense-able"—Explore the wonders of the human nervous system; take your discoveries home to astonish your friends. $8 first child; $5 for each additional child (includes materials, take-home items, and admission to the Hall). Current Exhibits: "Seeing the Light," a journey into the world of color and light; "Feedback," an amazing look at the principles and effects of self-sensing machines; "Realm of the Atom," an explanation of the public quantum theory and its application; "Structures," a look at how natural forces work to support all kinds of structures. Hours: Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 11/14 and 11/15 at 1 and 3: "Pageant of Puppets Mural"—Discover how puppets are constructed in this mural workshop. "Nature Area"—Collection of animals to observe."Pageant of Puppets"—Puppets, marionettes, puppet films, video puppet stages, and puppet art activities. See puppets from Italy, marionettes from France, shadow puppets from Thailand and the People's Republic, and learn how to use finger puppets, rod puppets, and hand puppets. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults $2 (weekends) and $1 (weekdays); children $3, $2.

QUEENS MUSEUM—New York City Building, Flushing Meadow–Corona Park (718-592-2405). Workshop: 11/15 at 1 and 3: "Paint Your Passions"—Children and their parents are invited to join artist Guillermo Lucero in a painting workshop based on the "fantastic" in art. $1; adults, $2. Hours: Tue.–Fri. 10–5; Sat., Sun. noon–5:30.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment with holograms and satellites, fiber optics and robotics, to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gordon, the talking robot, find out if you can recognize your own voice, program a rock video, and watch a show with 32 video projectors.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. 11/14–11/15: "All From a Block of Stone—Greek and Roman Sculpture." Weekend activities include films and drawing classes. Gallery Adventure (includes sketching and hands-on-project): Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center; films, Sat. at 10:30 a.m. and 2, Uris Auditorium, include *The Stonecutter, Hey Dad, The Story of Christmas,* and *Isle of Joy;* slide talk and gallery hunt: Sun., 1 and 3, Uris Room; art adventure: Drawing for ages 10 and above, Sun. 1:30–3 (Classroom II). Free (with admission).

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 11/11 at 1:30 and 3: "Tales From Many Lands"; 11/13 at 3:30: "Melody Makers"; 11/14 at 11 a.m.: "Kids crew"; at 2: "Shaking Shadows"; 11/15 at 1:30 and 3: "Storytelling"; 11/16 at 3:30: "Boneyard Puzzler"; also, "Doctor Dimension and the Rulers of the Universe," a new children's exhibit; children meet Doctor Dimension and explore measurements by building with lightweight tubing, comparing weights of everyday objects, comparing size of objects, experiencing time in a special timed game, and much more. Daily exhibits: "Sounds Around"—How humans hear and create sound, complement an exploration of music and sounds of other cultures of the world. Musical instruments, sounds from nature, and noisy everyday objects are examined. "Under Your Feet": Children explore geology, crystals, minerals, and soil samples with microscopes. "Boneyard": Skeletons and muscles of humans and animals are revealed to teach how bodies work. Hours: Mon., Wed., and Fri. 2–5; Thu. (special family night) 2–8; Sat., Sun., and holidays 10 a.m.–5. Donation.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000, ext. 231). Every Sat. and Sun. at 2: "What's Up?" a free drop-in art workshop for children 6–12 . . . Every Sat. at 11 a.m.: "Arty-Facts"—A workshop that explores art concepts with games. Both programs free with museum admission. Hours: Mon., Wed., Thu., and Fri., 10 a.m.–5, Sat. 11 a.m.–6, Sun. 1–6. Adults, $3; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 11/11, Veterans Day, the museum will be open 11 a.m.–5. 11/11 at 2: "Crossing the Water"—Join storyteller Nina Jaffe and percussionist Asher Delerme for a program in which rhythms, dance, and song are used to tell stories from West African folklore. Through 10/88: "Tales in Tall Trees," a hands-on interactive exhibit about story-making located in the first floor gallery; listening, language, and decision-making skills are all emphasized as children make their way through a highly stylized forest of trees, stumps, and crannies. the major exhibit stations include "Peek-In-Tree," "Leaf-By-Leaf Tree," "Puppet Tree," "Four Seasons Reading Room," "Beasts Tree," "Story-Go-Round Tree," "Me Tree," and many more. "Storytelling"—Every Sat. at 11:30 a.m., for pre-schoolers. In the Main Gallery: "Building Buildings." Hours: Wed.-Fri. 1–4, Sat.–Sun., 11 a.m.–5. $2.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—495 Broome St. (925-2898). Casual. American/Continental. Spcls: lambchops with honey mustard glaze, steamed Maine lobster, prime rib au jus. Res. sug. B Mon.–Fri. 7:30 a.m.–11 a.m. L Mon.–Fri. 11 a.m.–5. Br Sat.–Sun. 8 a.m.–5. D Sun.–Mon. 6–midnight, Tue.–Sat. 6–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St. (422-4747). Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30 a.m.–3. D Tue.–Sat. 5–2 a.m., Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thu. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

JEREMY'S ALE HOUSE—259 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St. (431-3663). Casual. American. Spcls: veal with morels, sole with ginger and lobster, blackened rib eye steak. Res. sug. L Tue.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. Private parties for 100. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. **(I–M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St. (807-7421). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110). **(I)** **AE.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist Mon.–Sat. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

COVENT GARDEN—133 W. 13th St. (675-0020). Casual. Continental. Spcls: crisp duckling with fresh fruit sauce, Norwegian salmon en papillote, sesame chicken with orange ginger sauce. Res. sug. L Tue.–Fri. noon–3. D Sun.–Mon. 5–11, Tue.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. noon–3:30. Parties for 10–150. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl. (473-5261). Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D Sun.–Tue. 5–11, Wed.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11 a.m.–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.** (344-5228). L Mon.–Fri. noon–3. D Mon.–Thu. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. American. Spcls: medallions of roasted lobster with spaghettini, grilled swordfish with two mustard sauce and fried onions, roast Long Island duckling with quince compote, saffron and green peppercorn sauce. Res. sug. L Mon.–Fri. noon–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. L Mon.–Fri. noon–3:30. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pre-theatre D 5:30–7:30. Harpist nightly. **(M)** **AE, DC, MC, V.**

YE WAVERLY INN—16 Bank St. at Waverly Pl. (929-4377). Casual. American. Spcls: southern fried chicken, barbecued ribs, chicken pot pie. Res. sug. L Mon.–Fri. 11:45–2. D Mon.–Thu. 5:15–10, Fri.–Sat. to 11, Sun. 4:30–9. Br Sun. 11:30–3. Pre-theatre D Mon.–Thu. 5:15–6:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: chicken della casa, vitello tonnato, linguine alla vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

IBIZA—369 Lexington Ave., at 41st St. (953-0342). Casual. Spanish/Continental. Spcls: twin 1¼ lb. lobsters, 2¼ lb. lobster, 3¼ lb. lobster. Res. sug. Open daily 11:30 a.m.–10:30. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

LE PALMIER—37 E. 20th St. (477-6622). Casual. French. Spcls: salmon a la nage, sweetbreads with prunes and port, noisette of lamb with thyme and gratin dauphinois. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE.**

MARYLAND CRABHOUSE—237 Third Ave., bet. 19th and 20th Sts. (598-4890). Casual. American. Spcls: Maryland backfin crabcakes, hardshell blue-claw crabs, oysters. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to 12:30, Sun. to 10:30. **(M)** **AE, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

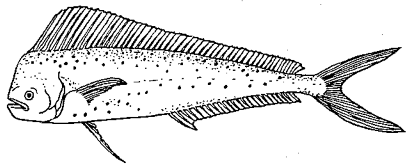
PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

PORTOROZ—340 Lexington Ave., bet. 39th–40th Sts. (687-8195). Casual. Italian. Spcls: Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. noon–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Disco Tue.–Sat. **(M)** **AE, MC, V.**

Grilled Mahi Mahi from Hawaii.



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served with french fried potatoes, vegetable slaw & spiced apple

Old Fashioned Apple Pancake $15.00
served with cinnamon sugar and preisselbeeren

Roast Beef Hash with Fried Egg $19.00

Nickels Hamburger — Prepared with Onions and Pepper $15.00
served with french fried potatoes, sliced onion and our vegetable slaw

Donald Benjamin's Bowl of Powerhouse Chili $14.50
served with diced onion, sour cream and grated cheddar cheese

Sliced Prime Steak Sandwich on Garlic Toast $22.00
with french fried potatoes and our vegetable slaw

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RESTAURANTS

ROMA NOVA—166 E. 33rd St. (683-8027). Dress opt. Northern Italian. Spcls: penne alla vodka, salmone con mustard sauce, swordfish alla aceto. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHEERS—120 W. 41st St. (840-8810). Casual. Italian Kosher. Spcls: fusilli alla puttanesca, scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.–Thu. noon–4. D Sun.–Thu. 4–10, Sat. 7:30–1 a.m. Private parties 20–100. Closed Fri. **(M)** **AE, CB, DC, MC, V.**

CHELSEA PLACE—147 Eighth Ave., bet. 17th–18th Sts. (924-8413). Jacket required. Northern Italian. Splcs: fettuccine primavera, veal scaloppine francese, pescatora. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11:30. Ent. nightly from 5. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5. Private parties. Free parking with D 5–1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

KASPAR'S—250 W. 27th St. (989-3804). Casual. Continental. Spcls: shrimp with Thai curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

MANILA—31 W. 21st St. (627-5558). Casual. Philippine. Spcls: lechon, bi bi, kuhol. Res. sug. L Mon.–Fri. 11 a.m.–3. D daily 5–11. S Mon.–Sat. 11–2 a.m. Reduced D parking after 6. Ent. nightly. **(M)** **AE, DC, V.**

MOGHUL ROOM—401 Seventh Ave., at 33rd St., in the N.Y. Penta Hotal. (947-2010). Dress opt. Indian. Spcls: lamb curry, malai kabab, tandoori shrimp. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Regional American. Spcls: linguini with lobster, crayfish and chicken gumbo, Wisconsin black angus steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. /American/ Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St. (753-9273). Jacket required. American/International. Spcls: swordfish braised with caramalized onions and rosemary with risotto, bitter chocolate marquise with vanilla bean sauce and strawberry cream. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30, Sun. 5–10. Pretheatre D 5:30–6:30. **(M–E)** **Peccavi Room:**Dress opt. American. Spcls: linguini with shrimp, wild rice and apricot pudding with berry sauce, grilled fish. Open Mon.–Fri. noon–10:30, Sat. 6–10:30, Sun. 5:30–10. Private parties for 40. **(I-M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE 212—212 E. 52nd St. (486-0212). Casual. Japanese/Continental. Spcls: pasta Jananese style, duck negima-yaki with miso sauce, sushi and sashimi combination. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 10–45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CHRISTO'S—143 E. 49th St. (355-2695; -2956). Casual. American/Italian. Spcls: lobster, steak, veal piccata. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 4:30–2 a.m., Sat.–Sun. from 4. **(M)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL MOROCCO—307 East 54th St. (750-1500). Formal. Continental. Spcls: salade vigneronee au foie gras tieoe, paillards de saumon au caviar, jumele d'agneau au ragout de morel. Res. sug. D Tue.–Sat. 8–2 a.m. Cocktails from 6. Ent. Private parties. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.–Fri. noon–1, Sat. 5–1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sat. 5:30–11. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., *in the* St. Regis-Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec: B daily 7 a.m.–11 a.m. L Mon.–Sat. *noon–3. Br Sun. noon–3:30. D daily 5:30–midnight.* Ent. **(E) St. Regis Grill:** Casual. Open for cocktails and light fare daily 11 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: tourtiere of lamb with vegetables of Provence, squab in a turnip bouillon and goat cheese ravioli, leaves of salmon with fall herbs. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA MANGEOIRE—1008 Second Ave., at 53rd St. (759-7086) Dress opt. French. Spcls: endive au Roquefort, gigot d'agneau, foie de veau. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11, Sun. 5:30–10:30. Private parties for 20–40.**(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE BISTRO—827 Third Ave., bet. 50th–51st Sts. (759-8439; -5933). Dress opt. French. Spcls: saucisse de canard, ris de veau, cotes d'agneau. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–10:30. Pre-fixe D 5–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. *nec.* L *Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10,* Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

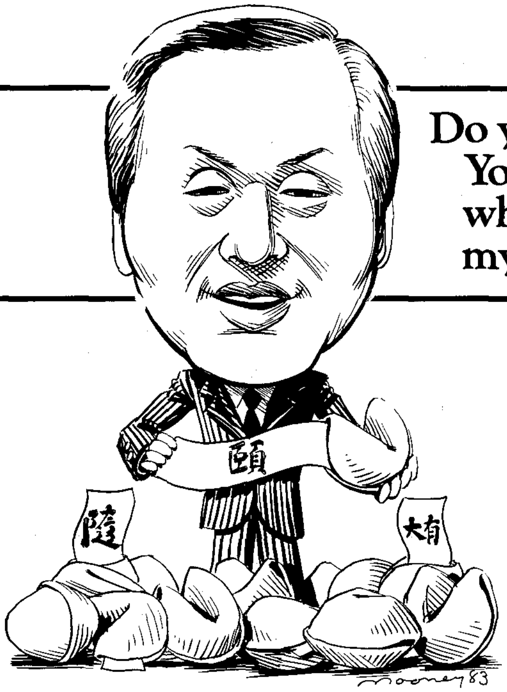
L'INCONTRO—307 E. 45th St. (697-9664). Casual. Northern Italian. Spcls: pappardelle provinciale, la pescatora (for 2), veal capricciosa. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–11, Sat. 5–10. Private parties for 85. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). *Dress opt. French/continental.* Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S *10:30–12:30. Champagne Br Sat.–Sun. noon–5.* **(M)** **AE, CB, DC, MC, V.**



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ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

TA-KE OF JAPAN—1049 Second Ave., at 55th St. (888-2256). Dress opt. Japanese. Spcls: ta-ke special, sushi and sashimi combination, seafood sukiyaki. Res. nec. L daily 11:30–2:45. D daily 5–11. **(I–M)** **AE, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St. (355-5096). Casual. Chinese. Spcls: salmon steamed with black beans, crispy shrimp with walnuts, veal with young ginger root. Res. sug. L Mon.–Fri. 11:30–3, Sat.–Sun. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties for 10–30. **(M)** **AE, CB, DC, MC, V.**

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion (308-2280). Dress opt. Italian. Spcls: tagliatelle al salmone, nodino alla salvia, gamberoni alla Tonino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 1 a.m. Dancing Fri.–Sat. 9–1 a.m. **(M-E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

WYLIE'S RIBS—891 First Ave., at 50th St. (751-0700). Casual. American. Spcls: baby-back ribs, barbecue chicken, beef ribs. L daily 11:30 a.m.–4. D daily 4–1 a.m. Also **59 W. 56th St.** (757-7910). L daily 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BANGKOK CUISINE—885 Eighth Ave., at 53rd St. (581-6370, 664-8488). Casual. Thai. Spcls: duck with ginger sauce, charcoal grilled seafood and chicken and ribs. Res. sug. L Mon.–Sat. 11:30–3:30. D Mon.–Sat. 3:30–11:30, Sun. 5–11:30. **(I-M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St., 7th floor of Novotel. (315-0100). Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–midnight. Pre-theater D. **(M)** **AE, MC, V.**

CAFE DE FRANCE—330 W. 46th St. (586-0088). Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CAFE 43—147 W. 43rd St. (869-4200). Casual. American/French. Spcls: Coho salmon, chicken with marsala wine, tournedos of beef with shallot and chive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Pre-theatre D 5–9. After-theatre D 9–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine cabonarra, linguini filetto pomidoro. Res. sug. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to midnight. Pre-theatre D 5–7. Private parties for 20–80. Free D parking 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

FUJI—238 W. 56th St. (245-8594). Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res.

sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA PALATINE—313 W. 46th St. (245-1707). Casual. Italian. Spcls: tortelloni burro e oro, garganelli alla romagnola, taglatelle bolognese. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6–10. Cocktails from 5. Complete D. Pianist Fri.–Sat. 6–midnight. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN RUSSIAN—371 W. 46th St. (586-1860). Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

UN DEUX TROIS—123 W. 44th St. (354-4148). Casual. French. Spcls: roast duck, grilled salmon, steak au poivre. L Mon.–Fri. 11:30–3:30. Br Sat.–Sun. 11–4. D Mon.–Sat. 5–midnight, Sun. to 11:30. **(M)** **AE, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.—Sat. noon–3. D Mon.–Sat 6-midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

BRUCE HO'S FOUR SEAS—116 E. 57th St. (753-2610; 421-4292). Casual. Cantonese. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight. **(M)** **AE, DC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: patrani nachi, achar ghost, Madhur Jaffrey's baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. *Spcls: crayfish bisque with raspberry brandy,* salmon marinated in riesling wine. Res. sug. B Mon.—Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.—Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e

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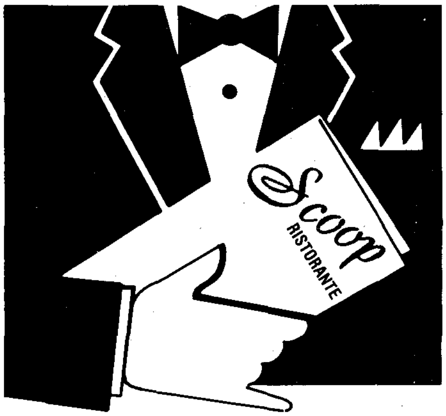

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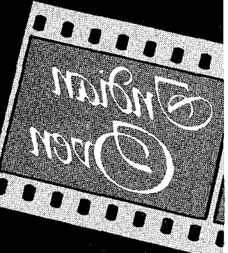

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porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.(751-3530). Dress opt. Italian. Spcls: paglia e fieno porcini, risotti, veal chop Valdostana, tiramisu. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.--Sat. to 11. Private parties for 50. Closed Sun.**(M)** **AE, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: ravioli of scallops with zucchini and thyme flowers, poached turbot in papillote with truffles, gateau au chocolat Maurice. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30–3:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Pre-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–midnight. **(I)** **AE, CB, DC, MC, V.**

ZONA ROSA—211 E. 59th St. (759-4444). Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S RIB—1338 First Ave., at 72nd St. (535-2112). Dress opt. American. Spcls: prime rib, veal chop, lobster tail. Res. sug. L daily noon–3:30. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

ADRIANO—1438 Third Ave., bet. 81st.–82nd Sts. (861-7799). Casual. Northern Italian. Spcls: pasta Adriano, pollo Riviera, costoletta alla Piemontese. Res. sug. D daily 5:30–11:30. **(M)** **AE, CB, DC, MC, V.**

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed sea bass with coriander and scallions. Res. sug. L daily 11:30–4. D daily 4–midnight. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–4. D daily 6–11. Private parties for 150. Pianist from 5 daily. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices and greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. L Mon.–Fri. noon–3. Br Sun. noon–4. D daily 6–11. Bar 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1 a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GARY'S—334 E. 73rd St. (517-8800). Casual. N.Y. regional. Spcls: grilled Montauk yellow-fin tuna, mixed Manhattan grill, grilled N.Y. shell steak. Res. sug. Br Sat. noon–5, Sun. noon–1 a.m. D daily 5–1 a.m. Midnight Br Mon.–Sat. 10:30–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, veal chop with fresh herbs, sea scollops and sea urchin with tomato fumee. Res. sug. L Mon.–-Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts. (593-4910). Jacket required. Country French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande, Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LES PLEIADES—20 E. 76th St. (535-7230). Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

THE LOWELL—28 E. 63rd St. (838-1400). **Pembroke Room:** Casual. Continental. Spcls: warm chicken salad, linguini with shrimps and vegetables, medaillons of veal with morels. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. Tea daily 4–7. Private parties for 50. **(M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, roasted rack of lamb, plum tart. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MOON'S—206 E. 63rd St. (752-6666) Jacket required. American. Spcls: carpetbagger steak, game in season, Dungeness crab. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Private parties for 12–70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. -Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. **(M)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. *(838-8000).* **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprême de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. *American/Continental. Spcls:* rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian/French. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. 6–1 a.m. Private parties 20–100. Russian gypsy music. Closed Sun. **(E)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan-seared tuna with pickled vegetables, duck confit and shiitake ravioli, summer shellfish and vegetable stew, braised beef filet with gremolata. Res. sug. L Tue.–Sat. noon–3. Br

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SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

ALLORA—320 Amsterdam Ave., at 75th St., (724-2222). Casual. Northern Italian. Spcls: grilled rock bass with sundried tomatoes, fettuccine with wild mushrooms and pignoli, broiled fresh prawns with rosemary and garlic sauce. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 60–120. **(M)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, medaillons of venison. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CHARMANT—625 Columbus Ave., bet. 90th–91st Sts. (724-9144). Casual. Continental. Spcls: bouillabaisse, chicken breast stuffed with crabmeat, rack of baby lamb. Res. sug. L Mon.–Fri. noon–4. Br Sat–Sun. 11–4. D daily 5–midnight. Pianist Tue.–Sat. and guitarist Sun. Br. **(M)** **AE, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m.., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts. (799-5784). Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30 a.m.–4:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. Pianist nightly from 7. **(M)** **AE.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts. (874-2742). Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. Br Sun. noon–3. D Tue.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

PATZO'S—2330 Broadway, at 85th St. (496-9240). Casual. Italian. Spcls: individual pizzas, grilled breast of chicken with basil garlic cream, lasagna. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–midnight. Br Sat.–Sun. 11:30–5. Private parties for 100. **(I-M)** **AE, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th–70th Sts. (799-7847; -7922). Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L and D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

NIGHTLIFE DIRECTORY

EY TO ABBREVIATIONS

E	American Express
B	Carte Blanche
C	Diners Club
C	MasterCard
	Visa

lease check hours and talent in advance. Many places re forced to make changes at short notice.

POP/JAZZ

NGRY SQUIRE—216 Seventh Ave., bet. 22nd-23rd Sts. (242-9066). Every Fri. from 6–8: Alan Kamen, and Hide Tanaka. 11/11: Patrizia Smith Trio. 11/12: Louise Pecoraro Trio. 11/13, 14: Dakota Staton Trio. 11/15: Joel Parkes Trio. 11/16: Rob Scheps Trio. 11/17: George Cotton Trio. **AE, CB, DC.**

HE BITTER END—149 Bleecker St. (673-7030). 11/11: Life Stride; Kim Lesley Band. 11/12: Zeke Moffet; Three Penny Opera. 11/13 Urban Outlaw; Unda Cova. 11/14: The Stand; The Shane Gang. 11/15: Steve Holly and Jim Vivino Revue. 11/16: No Boundaries; The Living Ends. 11/17: Fran Maranca; Comedy Night. **No credit cards.**

LUE NOTE—131 W. 3rd St. (475-8592). Through 11/15: Angela Bofill, Tue.–Sun. 9 and 11:30. 11/16–19: Big Band Festival: A Tribute to Buddy Rich with Toshiko Akiyoshi's NY Jazz Orchestra featuring Lew Tabackin. "After Hours ..." the Phillip Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

HE BOTTOM LINE—15 W. 4th St. (228-7880). 11/12–14: Tower of Power. 11/16: Jesse Colin Young. 11/17: Peter Gordon; Lenny Pickett's Art-Funk with The Borneo Horns featuring Stan Harrison, Alex Foster, Steve Elson and LeRoy Clouden. **No credit cards.**

RADLEY'S—70 University Pl., at 11th St. (228-6440). 11/9–14: Pianist Joanne Brackeen with Calvin Hill on bass. 11/15: Aloisio Aguiar Trio. 11/16–21: Pianist Tommy Flannigan with George Mraz on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

ARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 11/15: Ernestine Anderson with the Lloyd Mayers Trio, Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. 11/16 at 8 and 10: Bucky and John Pizzarelli, Jr. 11/17–22: The Joe Newman Quintet. **AE, CB, DC, MC, V.**

AGLE TAVERN—355 W. 14th St. (924-0275). 11/12: Comedy night with Tim "Andre"Davis, Maria Standtmueller, Shecky Beagleman, Debrah Clapp, and Patti Landover. 11/13: Irish ballad night with Greg Ryan, Jim Hawkins, and Marybeth Lahr. 11/10: Showcase. **No credit cards.**

AT TUESDAY'S—190 Third Ave. (533-7902). Through 11/15: Joe Henderson Quintet. 11/16: Les Paul Trio. 11/17–22: Hiram Bullock Band. Shows Sun.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

REENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 11/11, 13: Nat Jones. 11/15: Dom Salvador. 11/17–19: Mike Longo. **Upstairs:** 11/13 at 8: Shelly Burch; followed by Celeste at 10, and "Bradshaw Smith Sings Cole Porter and More" at 11:30. 11/13 at 8: Marta Sanders followed by Cabaret with singers and comics at 9:30, 11 and 1 a.m. **AE, MC, V.**

REGORY'S—63rd St. and First Ave. (371-2220). 11/11–14 from 10–3 a.m.: Singer-pianist Bob Dorough with Bill Takas on bass. Sun., 10–3 a.m. Singer-pianist Marty Phillips with Tony Falanga on bass. Mon., 10–3 a.m.: Stan Edwards Trio. Tue. 10–3 a.m.: Chuck Wayne Trio. Mon.–Fri., 5:45–9:45: Brooks Kerr. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 11/11, 18: Tony Purrone Trio. 11/12, 19: John Pizzarelli, Jr. Trio. 11/13, 20: Richard Rodney Bennett. 11/14: Ken Peplowski Trio. 11/16: Dick Hyman. 11/17: Bill Wurtzel Trio. **AE, CB, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 11/14: Pianist Steve Kuhn with Ron Carter on bass. 11/15, 16: Pianist Harry Connick Jr. 11/17–21: Pianist Frank Ansallem with Jay Leonhart on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 11/28: The Mamas and The Papas. Shows Tue.–Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Sean Mahony Dixieland Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Bob Kindred, Samulano Trio with Corky D. Mon.: Howie Wyeth barrelhouse piano. Tue.: Vince Giordino and the Nighthawks Combo. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 11/12: The Radiators; Norman Nardini. 11/13: That Petrol Emotion. 11/14: Screaming Blue Messiahs. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 11/15: Henry Butler Quartet featuring Alvin Batiste. 11/16: Gil Evans' Orchestra. 11/17–22: George Russell Sextet featuring John Stubblefield. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 11/12–14: Legendary soul singer Billy Paul. Shows Tue. and Wed. at 9, Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 11/11: The Crunge; The Scam with Fiona Kennedy. 11/12: Riffkings. 11/13, 14: Sonny Rhodes and Frankie Lee. 11/15: Ned Sublette Band; The Greg Trooper Band. 11/16: The Graphic; Persian Gulf; Hepburns. 11/17: Jing; The Special Guests. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Every Sat.: "After Hours" Midnight Comedy Show. 11/16: El Gran Combo, Manny Oquendo's Libre with guest soloist Clark Terry. **Terrace:** Through 11/22: Pianist Bill Mays and Santi DeBriano on bass. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 11/15: Sphere featuring Charlie Rouse, Kenny Barron, Buster Williams and Ben Riley. 11/16: Mel Lewis and the Jazz Orchestra. 11/17–22: J.J. Johnson and his Quintet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). Through 11/15: The Michael DiSibio Group. 11/16: Comedy Out of Control with Steve Solis, Jedda Jones and others. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly 8. Through 11/14, 16–21: Guitarist Howard Alden with Ruby Braff on cornet and Jack Lesberg on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 11/11: Barrence Whitfield and Lil' Ed; The Blues Imperials. 11/12: Robert Gordon. 11/13: Big Twist. 11/14: The Crickets. 11/15: Johnny Griffin. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 11/11 at 9 and 11: Comedian Yakov Smirnoff. 11/13–15 at 9 and 11:30: Comedian Henny Youngman. 11/17–22: Comedian Freddie Roman. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. Every Sat. at 8: Groundlings East Comedy/Improvisation Troupe. 11/13–15: Comedian Rick Aviles. **AE, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 11/15: Comedians Eddie Feldman, Scott Bruce, Al Romero, Hal Spear, Danny Curtis and Mike Eagan. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. 11/16–22: Comedians Glenn Farrington, Hal Spear, Scott Bruce, and others. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 11/11: Magician Imam and singer Pamela Smith. 11/12: Magician Torkova and comedian Terry Day. 11/13: Magician Slydini and juggler Tony Duncan. 11/14: Magician Torkova and Tony Duncan. 11/17: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 11/15: Comedians Larry Amaros, Hugh Fink, Barry Mitchell, Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9 and midnight. 11/17–22: Adrianne Tolsch with Tom Kenny, and Mike Little. **AE, MC, V.**

DANCING

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Sat. 8–midnight. **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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NIGHTLIFE

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 12/30: Mike Cerrati Trio featuring Bob Renino on bass and Vince Nicosia on drums, alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

RASCAL'S DOWNTOWN—12 E. 22nd St.(420-1777). Disco dancing every Tue.–Sat. from 9–4 a.m. **AE, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 11/11: Zapp Rogers. 11/12: Paquito D'Rivera. 11/13: The Mighty Sparrow. 11/14: Pe De Boi. 11/17: Frankie Paul and Jah Kingdom and Calabash. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Blossom Dearie. Through 11/14, Wed.–Thu. at 9, Fri.–Sat. at 9 and 11: Jack Gilford. 11/11, 18 at 11: Mary-Cleere Haran. 11/12, 19 at 11: Moynihan and Green. 11/17–28, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11: Singer-actress Karen Akers. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy,* featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 11/11 at 8: Mary Jo Gennaro; Alec & Jessica at 10. 11/12 at 8: Tracy Morse; Ann Harada at 10. 11/13 at 8: Rainie Cole; Weekend Comedy at 10 and midnight. 11/14 at 8: Shelly Burch; Weekend Comedy at 10. 11/15 at 8: Maryrose Leggio; Ain't Missin' Dinner at 10. 11/16 at 8: Shrimp Cocktail; Ain' Missin' Dinner at 10. 11/17 at 8: Gerry Dieffenbach; Barbara Lewin at 10. **No credit cards.**

ENCORE, ENCORE—318 W. 45th St. (489-6100). New French/American restaurant with singer-pianist Ann Hampton Callaway, every Wed.–Sat. from 9:30–1:30 a.m. **AE, DC, MC, V.**

HAMBURGER HARRY'S—145 W. 45th St. (840-0566). **Skylight Lounge:** *Harry's 45th Street Revue,* an evening of 80's vaudeville, starring Nancy Lombardo, Scott Blakeman, Michael Shaffer, Bad Attitudes, Breslau and Tiedemann, Semarne and Rennie, every Wed.–Sat. at 9 with an extra show Fri.–Sat. at 11. **AE.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 11/11: Sally Stark with pianist Mark Berman. 11/12: Jon Anderson with pianist Jeffrey Roy. 11/13: Dolly Dawn with pianist David Lahm. 11/14: Judy Kreston and David Lahm. 11/15: Barbara Lea with pianist Wes McAfee. 11/16–28, Sylvia Syms. Two shows Mon.–Sat. at 9 and 11, Sun. at 6 and 8. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite,* musical review featuring Claudine Cassan-Jellison, Shirley Lemmon, Joseph Neal, and Bud Nease, Wed.–Fri. and Mon. at 8, Sat. at 8 and 11, Sun. at 5:30 and 8. *Henry the 8th at the Grand Ole Opry,* a country-western musical revue, every Sun.--Fri. at 10, with an extra show Tue. at 8. **AE, CB, DC, MC, V.**

TROCADERO—91 Charles St., at Bleecker St. (242-0636). 11/13 at 8: Bob Marks' Spotlite night; Kelly Vinci at 10:30. 11/14 at 8: Laura Berman; Steff Gussin at 10:30. 11/15 at 8: *Royal Flush*, one-act play. 11/16 at 8: showcase. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 11/28: Singer-actress Andrea Marcovicci presents *Marcovicci Sings Movies,* Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scot on drums every Tue.–Sat. at 10 and midnight.**Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St. (398-1900). **The View:** New York's only revolving-rooftop restaurant 48 floors above Broadway. Through 11/21: Charles St. Paul, Tue.–Sat. from 9–2 a.m. **Broadway Lounge:** Singer-pianist April Joy Chestner performs Wed.–Sat. 10–2 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (315-0100) **Wine Bistro:** Singer-pianist Sara McLallin plays Wed.–Sun. from 7. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Rich Siegel plays Mon.–Fri. from 6–10. Singer-pianist Larry Applewhite Sun. from 9–1 a:m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Jerry Kravat Trio, Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676).**Judge's Chamber:** Through November: Pianist Rob Schneiderman with Todd Coolman on bass play Wed.–Fri. from 7:30–12:30 a.m., Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS-SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7–1 a.m. Pianist Bob Wetherbee plays Mon.–Fri. from 5:30–11:30. **AE, CB, DC, MC, V.**

U.N. PLAZA—44th St., bet. First and Second Aves. (702-5014). **Ambassador Room:** Singer/pianist Chris Barrett returns with *Sentimental Journey,* two sets nightly every Tue.–Sat. at 9:30 and 11:15. **AE, CB, DC, MC, V.**

PIANO ROOMS

DON'T TELL MAMA—343 W. 46th St. (757-0788). 11/12 at 8:30: Pamela Jo Knoy. 11/12–14, 19–21 at 11: Impersonator-singer Jimmy James. 11/13, 14 at 8:30: singer-comedienne Helene Kelly. 11/15, 22 at 8:30: *Judy Sings Jule* by Judy Bro. **No credit cards.**

THE GINGER MAN—51 W. 64th St. (399-2358). Pianist Patrick Gogerty, from George Segal's Dixieland Band, plays every Wed.–Sat. from 9. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring singer-pianist Charles de Forest, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon. and Tue.: Andy Monroe. Wed., Sat.: Bobbi Miller. Thu.–Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, at 44th Drive. (936-7110). Singer-pianist-arranger Larry Wooward performs every Tue.–Sat. from 7:30–11:30. **AE, CB, DC, MC, V.**

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RADIO HIGHLIGHTS

Wed., Nov. 11

3:00/WNCN—Bach: French Suite No. 3 in b; **Wolf:** Qt. in d.

4:04/WQXR-AM/FM—Debussy: *Images,* Book II; **Crusell:** Introduction, Theme, and Variations on a Swedish Air; **Pergolesi:** Concertino No. 1 in G; **Beethoven:** "Coriolan" Ov.

5:00/WNCN—Beethoven: Sonata for Piano in E-Flat, No. 1 "Elector"; **Tchaikovsky:** Marche slave, Op. 31.

6:00/WNCN—Rossini: *La Gazza Ladra:* Ov.

8:00/WNCN—Beethoven: Sonata for Piano No. 28 in A, Op. 101; **Corelli:** Cto. Grosso in g, Op. 6. No. 8, "Christmas."

WNYC—"The Ojai Festival 1986." The Kronos Quartet.

8:05/WQXR-AM/FM—Stenhammar: Sym. No. 2 in g.

9:00/WNCN—Chopin: Sonata for Piano No. 3 in b, Op. 58; **Handel:** Cto. for 2 Wind Ensembles and Strings No. 3 in F.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thu., Nov. 12

3:00/WNCN—Bach: Orchestral Suite No. 1 in C; **Paisiello:** Cto. for Mandolin, Strings, and Harpsichord in C.

4:00/WNYC—Britten: Piano Cto. No. 1; **Stravinsky:** *Jeu de cartes.*

4:04/WQXR-AM/FM—Mozart: Piano Sonata No. 17 in D; **Butterworth:** *A Shropshire Lad;* **Vivaldi:** Cto. in d for Viola D'amore, Lute, and Strings; **Dukas:** Villanelle for Horn and Orch.

5:00/WNCN—Fasch: Sinfonia for Strings in A; **Handel:** Cto. Grosso in F, Op. 3, No. 4.

6:00/WNCN—Mozart: Rondo for Piano and Orch. in D.

8:00/WNYC—"Brooklyn Academy of Music: Gian Carlo Menotti 75th Birthday Salute." **Menotti:** *Nocturn*; Harp Qnt.; Song Cycle I and II.

8:05/WQXR-AM/FM—Greig: *Sigurd Jorsalfar:* Suite; **Larsson:**Violin Cto.

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Samuel Ramey, bass. Warren Jones, piano. **Britten:** *The foggy, foggy dew; O Waly, Waly;* **Ravel:** *Don Quichotte à Dulcinée.*

Fri., Nov. 13

3:00/WNCN—Grieg: *Holberg Suite,* Op. 40; **Ravel:** Sonata for Violin and Piano.

4:00/WNYC—Wagner/Litz: *Tannhauser:* "Entry of the Guests"; **Strauss:** *Ein Heldenleben.*

4:04/WQXR-AM/FM—Villa Lobos: *Bachianas Brasileiras* No. 5; **Bach:** Partita No. 3 in a; **Clarke:** *The Debutante.* **Chopin:** Mazurka No. 26 in C-Sharp, Op. 41, No 1.

5:00/WNCN—Vivaldi: *Four Seasons:* "Winter," Op. 8, No. 4; **Saint-Saëns:** *Le Rouge d'Omphale,* Op. 31.

6:00/WNCN—Saint-Saëns: Caprice Andalou for Violin and Orch., Op. 12.

8:00/WNCN—Greig: Sonata for Violin and Piano No. 3 in c, Op. 45; **Elgar:** "Cockaigne" Ov., Op. 40.

WNYC—Wagner: *Tristan und Isolde.*(Hoffman, Ligendza, Salminen, 1987 Beyreuth Festival/Barenboim).

8:05/WQXR-AM/FM—Atterberg: Sym. No. 2 in F.

9:00/WNCN—Rimsky-Korsakov: Sym. No. 2, Op. 9, "Antar."

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Hiroshi Wakasugi, conductor; Horacio Gutierrez, piano. **Mozart:** Piano Cto. No. 19 in F; **Kabalevsky:** Cello Cto. No. 1 in g; **Franck:** Sym. in d.

Sat., Nov. 14

10:00 a.m./WNCN—Liszt: Cto. for Piano No. 2 in A; **Bach:** Toccata in g.

WNYC—Mendelssohn: Rondo Capriccioso; **Dvorak:** Sym. No. 6.

10:04 a.m./WQXR-AM/FM—Schubert: Impromptu No. 2 in E-Flat; **Chopin:** Piano Sonata No. 3 in b; **Liszt:** Hungarian Rhapsody No. 2 in C-Sharp.

11:00 a.m./WNCN—Granados: Six Pieces on Spanish Popular Songs; **Aguado:** Adagio, Op. 2, No. 1 for Guitar.

WNYC—Chopin: Piano Sonata No. 2; **Liszt:** Piano Cto. No. 1.

11:04 a.m./WQXR-AM/FM—Mozart: Sym. No. 35 in D; **Berlioz:** *The Trojans:* "Royal Hunt" and "Storm"; **Barber:** Essay for Orch. No. 1.

12:00/WNCN—Beethoven: Qt. No. 11 in f, Op. 95; **Puccini:** Preludio Sinfonico in A.

WNYC—Shoeck: *Der Postillon;* **Poulenc:** Clarinet Sonata.

12:05/WQXR-AM/FM—Brahms: Variations on a Theme of Haydn; **Shostakovich:** Piano Cto. No. 1 in c.

1:00/WNCN—Chopin: Cto. for Piano No. 2 in f, Op. 21.

WNYC—Debussy: *En Blanc et Noir;* **Zwilich:** Chamber Sym.; **Sibelius:** *Pohjola's Daughter.*

2:05/WQXR-AM/FM—"Saturday Afternoon at the Opera." **Berlioz:** *Beatrice and Benedict* (Baker, Tear, Eda-Pierre/London Sym. Orch./Stokowski).

5:00/WNCN—Borodin: *Prince Igor:* "Polovtsian Dances"; **Bach:** Trio Sonata in G.

5:04/WQXR-AM/FM—Mozart: Divertimento in B-Flat; **Debussy:** *Preludes:* Book I; **Vivaldi:** Trio for Violin, Lute and Continuo in g.

6:00/WNCN—Bach: Orchestral Suite No. 4 in D; **Mozart:** Sym. No. 31 in D, "Paris."

6:04/WQXR-AM/FM—Saint-Saëns: Piano Cto. No. 2 in g; **Janacek:** Moravian Dances.

7:00/WNCN—J. C. Bach: Cto. for Harpsichord in f; **Tchaikovsky:** Capriccio Italien, Op. 45.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; pianist Andras Schiff. **Brahms:** "Tragic" Ov.; **Dvorak:** Piano Cto. in g; **Beethoven:** Sym No. 5 in c.

9:00/WNCN—"Saturday Night Opera." **Rossini:** *Barber of Seville* (Baltsa, Araiza, Allen, Academy of St. Martin/Marriner).

Sun., Nov. 15

10:00 a.m./WNCN—"Classic Guitar." **Haydn:** Qt. in D; **Rodrigo:** *Invocation et Danse.*

WNYC—Bizet: *Jeux d'enfants;* **Dvorak:** *Cypresses.*

11:00 a.m./WNCN—Grainger: *Country Gardens;* **Handel:** Cto. a due Cori No. 3 in F.

WNYC—Piano Competition winners and losers.

12:00/WNCN—Bizet: *L'Arlésienne:* Suite No. 2; **Bach:** Trio Sonata in g.

1:00/WNCN—Chicago Symphony Orchestra. Erich Leinsdorf, conductor. **R. Strauss:** Wind Serenade No. 2 in E-Flat, Op.7; **Brahms:** Serenade No. 2 in A, Op. 16; **R. Strauss:** Symphonic Fantasy, "Aus Italien," Op. 16.

WNYC—Bax: Sym. No. 2; **Berg:** Four Pieces for Clarinet and Piano.

1:04/WQXR-AM/FM—Mozart: Piano Cto. No. 25 in C; **Holst:** *The Planets.*

3:00/WNCN—Handel: *Royal Fireworks Music;* **Chopin:** Ballade No. 4 in f, Op. 52.

3:04/WQXR-AM/FM—The New York Philharmonic. Krzysztof Penderecki and Maxim Shostakovich, conductors; cellist Mstislav Rostropovich. **Penderecki:** Cello Cto. No. 2; **Haydn:** Cello Cto. in C; **Tchaikovsky:** Variations on a Rococo Theme.

5:00/WNCN—Mozart: Sonata for Piano No. 18 in F; **Handel:** Trio Sonata for 2 Oboes No. 1 in B-Flat.

6:00/WNCN—Haydn: Sym. No. 94 in G, "Surprise"; **Beethoven:** Bagatelles, Op. 126.

7:00/WNCN—Ravel: Cto. for Piano in D for the Left Hand; **Bach:** Suite for Cello Solo No. 1 in G.

8:00/WNCN—Bruch: Cto. for Violin No. 1 in g, Op. 26.

8:05/WQXR-AM/FM—San Francisco Opera. **Ponchielli:** *La Gioconda* (Slatinaru, Paunova, Bonisolli/Meltzer).

9:00/WNCN—Mozart: Cto. for Piano No. 20 in d; **Brahms:** "Academic Festival" Ov.

10:00/WNCN—Tippett: Fantasia Concerto on a Theme of Corelli.

Mon., Nov. 16

3:00/WNCN—Vivaldi: Cto. for 2 Violins , Strings and Continuo in D; **Bach:** Christmas Oratorio.

4:00/WNYC—Ravel: *L'Heure espagnol.*

4:04/WQXR-AM/FM—Albeniz: *Suite Espanol;* **Berlioz:** *The Trojans at Carthage.*

5:00/WNCN—Handel: Cto. Grosso in F, Op. 3, No. 4b; **Beethoven:** Sonata for Piano No. 24 in F-Sharp, Op. 78.

6:00/WNCN—Telemann: Cto. for Violin in B.

8:00/WNYC—"American Composers Orchestra." Dennis Russell Davies, conductor. **Shapey:** *Rituals;* **Tower:** *Sequoia;* **Hovhaness:** Lousadzak, for Piano and Orch.; **Schuman:** Sym. No. 6.

8:05/WQXR-AM/FM—Alfven: Sym. No. 3 in E; **Koch:** Three Scandinavian Dances.

9:00/WNCN—Wagner: *Tannhauser:* "Ov." and "Venusberg"; **Granados:** Spanish Dance No. 4.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Gennady Rozhdestvensky, conductor; bassist Paul Plishka. **Sibelius:** Sym. No. 2; **Moussorgsky:** *Sunless:* Song Cycle; **Scriabin:** Sym. No. 4.

Tue., Nov. 17

3:00/WNCN—Devienne: Cto. for Flute No. 7 in e; **Haydn:** Piano Trio in G.

4:00/WNYC—Schumann: *Manfred;* **Bruch:** Pieces for Clarinet, Viola, and Piano.

4:04/WQXR-AM/FM—Glazunov: *Poême epique;* **Telemann:** Partita in E-Flat.

5:00/WNCN—Offenbach: *La Belle Hélène:* Ov.; **Chopin:** Nocturnes, Op. 9, Nos. 1 and 2.

6:00/WNCN—D. Scarlatti: Sonatas for Harpsichord in C.

8:00/WNCN—"WNCN Live." From the Live Performance Studio.

WNYC—Baltimore Symphony Orchestra. **Beethoven:** Sym. No. 8; **Virizlay:** Cto. for Cello (world premiere); **Lutoslawski:** Cto. for Orch.

8:05/WQXR-AM/FM—Nielsen: Sym. No. 2.

9:00/WNCN—Chausson: Cto. for Violin, Piano, and String Quartet, Op. 21; **Haydn:** *Feldparthie* No. 3 in E-Flat.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Dennis Russell Davies, conductor; violinist Itzhak Perlman. **Bernstein:** *Candide:* Ov.; **Bolcom:** Sym. No. 3 for Chamber Orch.; **Brahms:** Violin Cto. in D.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

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Please note: Because of the new fall season, schedules are subject to many last-minute changes.

6:00 a.m.
2 4 News
5 *Saber Rider*
7 *World News*
9 *Romper Room*
11 Wed.: *Open Mind.* Public affairs.
Thu.: *Aprenda Ingles*
Fri.: *Rangel Report*
Mon.: *Insight*
Tue.: *Carrascolendas*
13 *French in Action*
H Wed.: **Movie:** *Whitewater Sam*
Thu.: *Survival Series*
S Wed.: **Movie:** *Bad Medicine*
Thu.: *Under Shelter*

6:05 a.m.
H Tue.: *Survival Series*

6:10 a.m.
H Fri.: *High School Narc*
Mon.: **Movie:** *Whitewater Sam*

6:30 a.m.
2 News
4 *Before Hours*
5 *Silverhawks*
9 *Zoobilee Zoo*
11 *Scooby Doo*
13 *3-2-1 Contact*
M Mon.: **Movie:** *Haunted Honeymoon*
Tue.: **Movie:** *Goodbye, Mr. Chips*
S Fri.: **Movie:** *Young and Free*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
4 *Today*
5 *Defenders of the Earth*
7 *Good Morning America*
9 *Dinosaucers*
11 *Transformers*
13 *Sesame Street*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Thu.: *The Trouble With Grandpa*
Fri., Tue.: *Seabert*
M Wed.: *Dangerous Film Club*
Thu.: **Movie:** *Claudia and David*
Fri.: *Crazy About the Movies*
S Thu.: **Movie:** *Stoogemania*

7:30 a.m.
2 *Morning Program*
5 *He-Man*
9 *Jetsons*
11 *Jem*
21 *Mister Rogers*
H *Fraggle Rock*
M Wed.: **Movie:** *Pardon My Past*
Fri.: **Movie:** *The Ballerina and the Blues*

8:00 a.m.
5 *Thundercats*
9 *Bugs Bunny*
11 *Teddy Ruxpin*
13 *Captain Kangaroo*
21 *Sesame Street*
H Wed.: **Movie:** *Casey's Shadow*
Thu.: **Movie:** *Shattered Vows*
Fri.: **Movie:** *Airplane!*
Mon.: **Movie:** *Bullshot*
Tue.: **Movie:** *Hannah and Her Sisters*
M Mon.: **Movie:** *Hotel*
S Wed.: **Movie:** *Heartbreak House*
Fri., Tue.: **Movie:** *Who Has Seen the Wind?*
Mon.: *A Thanksgiving Tale*

8:30 a.m.
5 *My Little Pony*
9 *Beverly Hills Teens*
11 *Spiral Zone*
13 *Mister Rogers*
M Thu.: **Movie:** *As Young as You Feel*
S Thu.: **Movie:** *Legend*
Mon.: **Movie:** *Peter Lundy and the Medicine Hat Stallion*

9:00 a.m.
2 *The Judge*
4 *Wil Shriner Show*
5 *Brady Bunch*
7 *Morning Show*
9 *I Dream of Jeannie*
11 *Mork & Mindy*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Home Stretch*
M Wed.: **Movie:** *Funny Girl*
Fri.: **Movie:** *The Glass Bottom Boat*
Tue.: **Movie:** *Saving Grace*

9:30 a.m.
2 *Divorce Court*
5 *Leave It to Beaver*
9 *Carol Burnett*
11 *F-Troop*
31 *Body Electric*
H Thu.: **Movie:** *Troll*
Fri.: **Movie:** *The Cartier Affair*
Mon.: *The Movie Makers*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Sally Jessy Raphaël*
9 *Geraldo*
11 *Rhoda* (except Thu., Fri.)
Thu.: *At the Movies*
Fri.: *Run Away With the Rich and Famous*
31 Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *In Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
H Wed.: **Movie:** *Hannah and Her Sisters*
Mon.: **Movie:** *Sylvester*
Tue.: **Movie:** *'night, Mother*
M Thu.: *B.B. King and Friends*
S Wed.: **Movie:** *The Charge at Feather River*
Thu., Tue.: **Movie:** *Camelot*
Fri.: **Movie:** *Grand Prix*
Mon.: **Movie:** *The Night of the Iguana*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched*
7 *Jeopardy II*
11 *Sanford and Son*
31 Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown's Journal*
Mon.: *China*
Tue.: *State of the Arts*
M Mon.: **Movie:** *Pardon My Past*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *One Day at a Time* (except Wed.)
Wed.: **Special:** *The Wall—The Healing Place*
7 *Who's the Boss?*
9 *People Are Talking*
11 *Sanford and Son*
31 Wed.: *Wildside*
Thu.: *America: The Second Century*
Fri.: *Chess*
Mon.: *Undercover Exercise*
Tue.: *Body Pulse*
H Thu.: *Not Necessarily the News*
M Thu.: **Movie:** *Peggy Sue Got Married*
Fri.: **Movie:** *Finian's Rainbow*
Tue.: **Movie:** *Girls Just Want to Have Fun*

11:30 a.m.
4 *Win, Lose, or Draw*
5 *Too Close for Comfort* (except Wed.)
7 *Mr. Belvedere*
11 *Best Talk in Town*
31 Wed.: *Only One Earth*
Thu.: *Adam Smith's Money World*
Mon.: *American Art Forum*
Tue.: *Body Watch*
H Fri.: *Welcome Home*
M Wed.: **Movie:** *Flight Lieutenant*

12 NOON
2 9 News
4 *Super Password*
5 *All in the Family* (except Wed.)
7 *Ryan's Hope*
11 Wed.–Fri.: *Odd Couple*
Mon.: **Movie:** *Casablanca* (1943). Humphrey Bogart, Ingrid Bergman.
Tue.: **Movie:** *To Have and Have Not* (1944). Humphrey Bogart, Lauren Bacall.
31 Wed.: *Black Forum*
Thu.: *Oil*
Fri.: *Heimat*
Mon.: *The Complete Gilbert and Sullivan*
Tue.: *The First Eden*
H Wed.: **Movie:** *Ordinary Heroes*
Thu.: **Movie:** *Charlie Chan and the Curse of the Dragon Queen*
Fri.: **Movie:** *'night, Mother*
Mon.: **Movie:** *Every Which Way But Loose*
Tue.: **Movie:** *To Sir With Love*
M Mon.: **Movie:** *Cattle Annie and Little Britches*
S Wed.: **Movie:** *Love With a Perfect Stranger*
Mon.: **Movie:** *Free Spirit*

12:30
2 *Young and the Restless*
4 *Scrabble*
5 *Current Affair* (except Wed.)
Wed.: **Movie:** *Tron* (1982). Jeff Bridges.
7 *Loving*
11 Wed.: **Movie:** *The Desert Fox* (1951). James Mason.
Thu.: **Movie:** *Patton* (1970). Part I. George C. Scott.
Fri.: **Movie:** *Patton* (1970). Part II. George C. Scott.
M Tue.: **Movie:** *Funny Girl*

1:00
4 *Days of Our Lives*
5 *Hour Magazine* (except Wed.)
7 *All My Children*
9 *High Rollers*
31 Wed.: *Mystery!: Lord Peter Wimsey*
Thu.: *Upstairs, Downstairs*
Tue.: *Masterpiece Theatre: The Bretts*
M Wed.: **Movie:** *The Longshot*
Thu.: **Movie:** *Saving Grace*
S Thu.: *Lee Harvey Oswald Part I*
Fri.: *Lee Harvey Oswald Part II*
Tue.: **Movie:** *Stoogemania*

1:30
2 *Bold and the Beautiful*
9 *Love Connection*
H Wed.: *Welcome Home, Part II*
Thu.: **Movie:** *The Man Who Broke 1,000 Chains*
M Fri.: **Movie:** *Bedtime Story*
S Mon.: **Movie:** *Heartbreak House*

1:45
H Fri.: **Movie:** *Urban Cowboy*

2:00
2 *As the World Turns*
4 *Another World*
5 *Popeye* (except Wed.)
7 *One Life to Live*
9 *Newlywed Game*
31 Wed.: *Drawing From Nature*
Thu.: *The Ring of Truth*
Mon.: *The Constitution*
Tue.: *Mapp and Lucia*
H Mon.: **Movie:** *The Man Who Broke 1,000 Chains*
Tue.: **Movie:** *Casey's Shadow*
M Mon.: **Movie:** *Absence of Malice*
S Wed.: **Movie:** *Bad Medicine*

2:30
5 *Woody Woodpecker*
9 *Dating Game*
11 *Bravestarr*
13 *French Chef*
M Wed.: **Movie:** *No Retreat No Surrender*
S Tue.: **Movie:** *Untamed*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Dennis the Menace*
7 *General Hospital*
9 *Cannon*
11 *Bionic Six*
13 *Frugal Gourmet*
21 *Lilias, Yoga, and You*
31 *Square One TV* (except Fri.)
H Wed.: **Movie:** *A Challenge for Robin Hood*
M Thu.: **Movie:** *Goodbye, Mr. Chips*
Fri.: **Movie:** *Camelot*
Tue.: **Movie:** *Critters*

3:30
5 *Flintstones*
11 *Ghostbusters*
13 *This Old House*
21 *Hooked on Aerobics*
31 *Video Music Box*
H Thu.: **Movie:** *The Secret Adventures of Tom Sawyer and Huck Finn*
S Mon.: *A Thanksgiving Tale*

4:00
2 *Superior Court*
4 *Donahue*
5 *Real Ghostbusters*
7 *Oprah Winfrey Show*
9 *Barnaby Jones*
11 *Smurfs*
13 21 *Sesame Street*
H Fri.: *High School Narc*
Mon.: **Movie:** *The Secret Adventures of Tom Sawyer and Huck Finn*
Tue.: *Survival Series* (cc)
M Wed.: **Movie:** *Critters*
Mon.: **Movie:** *Peggy Sue Got Married*
S Wed.: *A Thanksgiving Tale*
Thu.: **Movie:** *Stoogemania*
Fri.: *A Winter Story*
Mon.: *Who Am I This Time?*
Tue.: **Movie:** *Who Has Seen the Wind?*

4:30
2 *People's Court*
5 *Ducktales*
11 *G.I. Joe*
31 *3-2-1 Contact*
M Tue.: **Movie:** *The Beast From 20,000 Fathoms*

S Wed.: **Movie:** *Peter Lundy and the Medicine Hat Stallion*
Fri.: **Movie:** *Young and Free*

5:00
2 4 7 News
5 *Different Strokes*
9 *T.J. Hooker*
11 *Fall Guy*
13 *Mister Rogers* (cc)
21 *Sesame Street*
31 Wed.: *Agenda for a Small Planet*
Thu.: *American Interests*
Fri.: *The Kwitny Report*
Mon.: *Looking East*
Tue.: *Body Electric*

5:30
2 News
Fri.: **Movie:** *Murphy's Romance*
Tue.: *Welcome Home*
S Mon.: **Movie:** *Peter Lundy and the Medicine Hat*
H Wed.: **Movie:** *Every Which Way But Loose*
5 *Facts of Life*
13 *Square One TV*
31 *City Comment*
H Thu.: *The Trouble With Grandpa*
Tue.: **Movie:** *Urban Cowboy*
M Wed.: **Movie:** *Breakin'*
Thu.: *Rat Race*
S Thu.: *Who Am I This Time?*

5:45
31 *News From City Hall*

Weeknights, November 11–13 and 16–17

WED., NOV. 11

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Rockschool*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
S **Movie:** *Heartbreak House*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H **Movie:** *Casey's Shadow*
M *Dangerous Film Club*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Never Built to Fly." A look at the ostrich.
M **Movie:** *Girls Just Want to Have Fun*

8:00
2 **Special:** *An Evening of Pee-wee's Playhouse*
4 *Highway to Heaven*
5 **Movie:** *Friday the 13th* (1980). Betsy Palmer.
7 *Perfect Strangers*
9 *Bosom Buddies*
11 *Hill Street Blues*
21 *Showdown on Tobacco Road.* Documentary dealing with the cigarette industry; includes a look at the constiutional rights of nonsmokers, as well as economic and health issues.
31 *World Chess Championship 1987*
N **Movie:** *90 Days*
S *Brothers*

8:30
7 *Head of the Class*
9 *Entertainment Tonight*
13 *You Gotta Have Art:* "Vietnam." An exploration of the American experience in Vietnam through the brushes, cameras, and pens of some of the men who survived.
S *It's Garry Shandling's Show*

9:00
2 *Magnum, P.I.*
4 *A Year in the Life*
7 **Movie:** *Napoleon and Josephine: A Love Story* (1987). Part II of III. Jacqueline Bisset. (Part I, Tue., 11/10 at 9.)
9 *Morton Downey Show*
11 **Movie:** *Prom Night* (1980). Jamie Lee Curtis.
13 **Special:** *Sgt. Pepper: It Was Twenty Years Ago Today.* Documentary which offers a retrospective look at 1967 when the famous Beatles' album was released.
21 *From Blitzkreig to the Bomb.* A look at W. W. II from its beginnings through the dropping of the atomic bomb; includes combat photography as well as newsreels.
31 *The Struggle for South Africa:* "New Liberation Wars: Angola"
H **Movie:** *The China Syndrome*
M **Movie:** *Something Wild*
S **Movie:** *Creator*

10:00
2 *The Equalizer*
4 *St. Elsewhere*
5 9 News
21 *An Aid to AIDS Education.* Explores how the state's recent mandate to include AIDS education in schools will be put into effect.
31 *The Kwitny Report*
N **Movie:** *She's Gotta Have It*

10:30
31 *Only One Earth*

11:00
2 4 11 News
5 *M*A*S*H*
7 News
9 *Simon & Simon*
13 *Rock and Roll: The Early Days.* Rare film footage higlighting the birth of the rock and roll era; performances by Elvis Presley, Chuck Berry, Rick Nelson, and others.
21 *Are You Being Served?*
31 *Video Music Box*
H **Movie:** *Hannah and Her Sisters*
M **Movie:** *Purple Rain*
S **Movie:** *Girls School Screamers*

11:30
2 *Adderly*
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *Butterflies*

12 MIDNIGHT
7 **Movie:** *Questor Tapes* (1973). Robert Foxworth.
9 *Entertainment Tonight*
11 *Star Trek*
13 *Memories of War:* "Hess." A dramatic recreation of the life of Rudolph Hess, Hitler's chief deputy, who was sentenced to life in prison.
21 *Long Island Report*
N **Movie:** *Mishima*

12:30 a.m.
4 *David Letterman*
5 **Special:** *The Wall—The Healing Place*
9 *Truth or Consequences*
21 *Nova:* "Volcano!"
S **Movie:** *The Emerald Forest*

12:40 a.m.
2 **Movie:** *It Lives Again* (1978). Kathleen Lloyd, John Ryan.

12:50 a.m.
H **Movie:** *Welcome Home, Part II*

12:55 a.m.
M **Movie:** *At Close Range*

1:00 a.m.
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*

1:30 a.m.
4 11 News
13 *MacNeil/Lehrer*

2:00 a.m.
2 7 News
4 *Ask Dr. Ruth*
5 **Movie:** *The Red Pony* (1949). Robert Mitchum. Excellent film version of the John Steinbeck novel about a boy who grows to love a colt, only to have it escape; terrific Aaron Copland score.
9 *Home Shopping Overnight*
11 *Twilight Zone*

2:20 a.m.
H **Movie:** *Every Which Way But Loose*

2:30 a.m.
4 *Matchmaker*
7 **Movie:** *Valentine* (1979). Mary Martin.
11 *Twilight Zone*
13 *Profiles of Nature*
S **Movie:** *Invasion U.S.A.*

2:55 a.m.
M **Movie:** *Brazil*

3:00 a.m.
4 *New Record Guide*
11 *Keys to Success*
13 *Nature*

3:30 a.m.
4 *Ben Casey*
11 **Movie:** *The Mysterious Mr. Moto* (1938). Peter Lorre.

4:00 a.m.
5 *I Love Lucy*
13 *Innovation*

4:20 a.m.
H **Movie:** *Big Trouble*

4:25 a.m.
S **Movie:** *Peter Lundy and the Medicine Hat Stallion*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
13 *Mystery!: Lord Peter Wimsey*

5:00 a.m.
11 *One Step Beyond*

5:10 a.m.
M **Movie:** *The Naked Face*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
11 News
13 *One-on-One*

THU., NOV. 12

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Degrassi Junior High*
21 *Great Chefs of New Orleans*
31 Italian programming (concludes at 8)
H **Movie:** *Over the Edge*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*
S *Any Friend of Nicholas Nickleby Is a Friend of Mine*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Saving the Mountain Zebra"
H **Movie:** *Troll*
M **Movie:** *Haunted Honeymoon*
S **Movie:** *Legend*

8:00
2 *Tour of Duty*
4 **Special:** *Cosby Show*
5 **Movie:** *Friday the 13th, Part 2* (1981). John Fury.
7 *Sledge Hammer!*
9 *Bosom Buddies*
11 *Hill Street Blues*
21 *Trying Times:* "Bedtime Story"
31 *Dark Shadows*
N **Movie:** *What's Up Tiger Lily?*

8:30
7 *The Charmings*
9 *Entertainment Tonight*
13 *Currents:* "Whistleblowers." The story of four American whistleblowers who risked their jobs to save a river from deadly pollution.
21 *This Old House*

9:00
2 *Wiseguy*
4 *Cheers*
7 **Movie:** *Napoleon and Josephine: A Love Story* (1987). Part III of III. Armand Assante. (Part I, Tue., 11/10 at 9.)
9 *Morton Downey Show*
11 **Movie:** *Deathtrap* (1981). Michael Caine, Christopher Reeve. A playwright, suffering through a period of flops, just might kill to take credit for a novice author's work; based on the hit Ira Levin play.
13 *The Story of English*
21 31 *Mystery!: Lord Peter Wimsey*
H **Movie:** *48HRS.*
M **Movie:** *'Round Midnight*
S **Movie:** *Hardbodies 2*

9:30
4 *Night Court*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 9 News
13 **Movie:** *Far From the Madding Crowd* (1967). Julie Christie, Peter Finch. Brilliant adaptation of the Thomas Hardy novel about a beautiful woman and her effect on three men; luscious photography, superb score, and good performances.
21 31 *Masterpiece Theatre: The Bretts*
N **Movie:** *Alice in the Cities*

10:30
S **Movie:** *Trick or Treat*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
21 *Are You Being Served?*
31 *Video Music Box*
H *Inside the NFL*

11:30
2 *Night Heat*
4 *David Letterman*
5 *Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *The Many Wives of Patrick*
M *B.B. King and Friends*

12 MIDNIGHT
7 **Movie:** *What a Way to Go* (1964). Shirley MacLaine, Dean Martin, Robert Mitchum. A jinxed woman marries a succession of men, each of whom dies, and leaves her even wealthier than before; superb comedy with an all-star cast.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*
H **Movie:** *The Man Who Broke 1,000 Chains*
N **Movie:** *Big Deal on Madonna Street*

12:15 a.m.
S **Movie:** *Jumpin' Jack Flash*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *The Ring of Truth*
M **Movie:** *Hardbodies*

12:40 a.m.
2 **Movie:** *Brady's Escape* (1984). John Savage.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:55 a.m.
H *Not Necessarily the News*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Hell's Angels on Wheels* (1967). Jack Nicholson.
9 *Shopping Overnight*
11 *Twilight Zone*
M **Movie:** *Hardbodies 2*

2:10 a.m.
S **Movie:** *The Happy Hooker Goes Hollywood*

2:25 a.m.
7 News

2:30 a.m.
4 *Matchmaker*
11 *Twilight Zone*
13 *Profiles of Nature*

2:55 a.m.
7 **Movie:** *Trouble Comes to Town* (1972). Lloyd Bridges.
H **Movie:** *The Coca-Cola Kid*

3:00 a.m.
4 *New Record Guide*
11 *Lifestyles of the Rich and Famous*
13 *AIDS Education*

3:30 a.m.
4 *Ben Casey*
M **Movie:** *Cavegirl*

3:40 a.m.
S **Movie:** *Chisum*

4:00 a.m.
5 *I Love Lucy*
11 **Movie:** *Thank You, Mr. Moto* (1937). Peter Lorre.
13 *Innovation*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*

13 *The Adams Chronicles*

4:35 a.m.
H **Movie:** *Defcon-4*

5:00 a.m.
M **Movie:** *Target*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
11 News
13 *Currents:* "Whistleblowers"

5:35 a.m.
S **Movie:** *Who Am I This Time?*

FRI., NOV. 13

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Nature Watch*
21 *Madeleine Cooks*
31 Italian programming (concludes at 8)
M **Movie:** *The Gods Must Be Crazy*
S **Movie:** *Strange Invaders*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H *Inside the NFL*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "The Mink of England"

7:45
S *Comedy Club Network*

8:00
2 *Beauty and the Beast*
4 *Rags to Riches*
5 **Movie:** *Friday the 13th, Part 3* (1982)
7 *Full House*
9 *Bosom Buddies*
11 *Hill Street Blues*
21 *Nature:* "Galapagos." Examines the birds which inhabit the Galapagos Islands; also, explores the changing relationship between man and his environment.
31 *Washington Week*
H **Movie:** *Back to School*
M **Movie:** *Streets of Gold*
N **Movie:** *Sylvia*
S **Movie:** *Wise Guys*

8:30
7 *I Married Dora*
9 *Entertainment Tonight*
13 *Wall $treet Week*
31 **Movie:** *Doctor Who Pertwee Series*

9:00
2 *Dallas*
4 *Miami Vice*
7 *Mr. Belvedere*
9 *Morton Downey Show*
11 **Movie:** *Altered States* (1981). William Hurt. A scientist becomes involved in primal research, using himself as a guinea pig; marvelous special effects; Hurt in his film debut.
13 *Great Performances: Tales From the Hollywood Hills:* "Ciro's." Darren McGavin and Lois Chiles star in this story of a studio boss who throws a dinner party at the famous Ciro's Night Club.
21 *Oil:* "The Independents"

9:30
7 *Pursuit of Happiness*
M **Movie:** *The Great Santini*

9:45
H **Movie:** *Easy Money*

10:00
2 *Falcon Crest*
4 *Private Eye*
5 9 News
7 *20/20*
13 *The Golden Years of Television.* A 1954 episode from *The Buick-Berle Show;* guests include Mickey Rooney and Nancy Walker.
21 *Pride of Place—Building the American Dream:* "The Campus." Visits college campuses around the country including the University of Virginia, Yale University, and Loyola Law School.
N **Movie:** *Come Have Coffee With Us*
S *Brothers*

10:30
S *It's Garry Shandling's Show*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 **Movie:** *The Lost Weekend* (1945). Ray Milland. Powerful drama about alcoholism which was a landmark film in its day; won Oscars for Best Picture and Best Actor.
21 *Wall $treet Week*
31 *Video Music Box*
S **Movie:** *The Men's Club*

11:30
2 *Tops of the Pops*
4 *Tonight Show*
5 *The Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *Washington Week in Review*
H *Joe Piscopo Live!*
M **Movie:** *Young Lady Chatterley*

12 MIDNIGHT
7 **Movie:** *Doomsday Flight* (1966). Jack Lord.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Stripper*

12:30 a.m.
2 **Movie:** *The Night Stalker: Primal Scream* (1974). Darren McGavin.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 **Movie:** *And the Angels Sing* (1944). Dorothy Lamour, Betty Hutton. Musical comedy about the trials and tribulations of a sister singing act.
H **Movie:** *Class*

12:45 a.m.
S **Movie:** *Sex Appeal*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Tales From the Darkside*
13 *Never the Twain*

1:15 a.m.
M **Movie:** *Deadly Friend*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News
13 *MacNeil/Lehrer*

1:40 a.m.
2 *Win, Lose, or Draw*

1:55 a.m.
7 News

2:00 a.m.
5 **Movie:** *Planet on the Prowl* (1970). Jack Stuart.
9 **Movie:** *Krull* (1983). Ken Marshall.
11 *Hit City*

2:10 a.m.
2 **Movie:** *Lost City of Atlantis* (1977)
H **Movie:** *Inside the NFL*

2:25 a.m.
7 **Movie:** *Tender Is the Night* (1962). Jennifer Jones.
S **Movie:** *Strange Invaders*

2:30 a.m.
4 News
11 *Twilight Zone*
13 *Profiles of Nature*

2:50 a.m.
M **Movie:** *House*

3:00 a.m.
4 *Matchmaker*
11 **Movie:** *Think Fast, Mr. Moto* (1937). Peter Lorre.
13 *Film on Film:* "James Cagney"

3:10 a.m.
H **Movie:** *Mountaintop Motel Massacre*

3:30 a.m.
4 *New Record Guide*

3:40 a.m.
5 *I Love Lucy*

4:00 a.m.
4 *Ben Casey*
S *Brothers*

4:15 a.m.
2 *Newsmakers*
13 **Movie:** *The Citadel* (1938). Robert Donat, Rosalind Russell. Great adaptation of the A.J. Cronin novel of an impoverished doctor, who sheds his ideals for a wealthy life of treating rich hypochondriacs; brilliantly acted.

4:25 a.m.
M **Movie:** *Vamp*

4:30 a.m.
9 **Movie:** *Something Evil* (1971). Sandy Dennis.
11 *Keys to Success*
S **Movie:** *Who Has Seen the Wind?*

4:45 a.m.
2 **Movie:** *I Never Said Goodbye* (1974). June Lockhart.
H **Movie:** *Crawlspace*

5:00 a.m.
4 *Ben Casey*
11 *U.S. Farm Report*

5:30 a.m.
7 *Guns of Will Sonnett*
11 News

MON., NOV. 16

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Wild America*
21 *Victory Garden*
31 Italian programming (concludes at 8)
H **Movie:** *The Bad News Bears Go to Japan*
M **Movie:** *Operation Pacific*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*
S **Movie:** *Free Spirit*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Bumble Bees"
H *Fraggle Rock*

8:00
2 *Frank's Place*
4 *ALF*
5 **Movie:** *The Warriors* (1979). Michael Beck.
7 *MacGyver*
9 *Bosom Buddies*
11 *Hill Street Blues*
21 31 *The First Eden:* "The Wastes of War"
H **Movie:** *Sylvester*
M *Blood Alley*
N **Movie:** *MacArthur's Children*
S **Movie:** *Faerie Tale Theatre:* "The Dancing Princesses"

8:30
2 *Kate & Allie*
4 *Valerie's Family*
9 *Entertainment Tonight*
13 *Adam Smith*

9:00
2 *Newhart*
4 **Movie:** *The Barbara Hutton Story* (1987). Part I of II. Farrah Fawcett. True story of the Woolworth heiress who inherited $42 million and recklessly spent it on her first two husbands.
7 **Football:** Chicago vs. Denver (concludes at midnight, approx.)
9 *Morton Downey Show*
11 **Movie:** *Missing in Action 2: The Beginning* (1985). Chuck Norris.
13 *The Adams Chronicles*
21 *Nature of Things:* "Hearing Things"
31 *All the World's a Stage: Enter Dionysos.* Examines the Greek's great passion for the theater.
S **Movie:** *Blue City*

9:30
2 *Designing Women*

10:00
2 *Cagney & Lacey*
5 9 News
13 *The First Eden*
21 *The AIDS Show: Artists Involved With Death and Survival.* Combines comical, dramatic, and musical sketches to examine the impact of the AIDS epidemic on the gay community.
31 *The Ring of Truth*
H **Movie:** *Highlander*
M **Movie:** *One-Eyed Jacks*
N **Movie:** *Alice in Wonderland*

10:30
S **Movie:** *Murphy's Law*

11:00
2 4 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Upstairs, Downstairs*
21 *Are You Being Served?*
31 *Oil*

11:30
2 *Hunter*
4 *Best of Carson*
5 *Late Show*
11 *The Honeymooners*
21 *Trying Times:* "Bedtime Story"

11:55
H **Movie:** *The Man Who Broke 1,000 Chains*

12 MIDNIGHT
7 News
9 *Entertainment Tonight*
11 *Star Trek*
13 *Nature:* "A Season in the Sun"
21 *Long Island Report*
N **Movie:** *Les Comperes*

12:15 a.m.
S **Movie:** *Class*

12:25 a.m.
M **Movie:** *Crossroads*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *Nightline*
9 *Truth or Consequences*
21 *Nature:* "The Galapagos"

12:40 a.m.
2 **Movie:** *Fast Walking* (1981). James Woods.

1:00 a.m.
5 *Weight Control*
7 **Movie:** *Bengal Brigade* (1954). Arlene Dahl.
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*

1:30 a.m.
4 11 News
5 *Keys to Success*
13 *MacNeil/Lehrer*

1:50 a.m.
H **Movie:** *Easy Money*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Cabin in the Sky* (1943). Ethel Waters, Lena Horne. All-black cast in this somewhat dated musical about the forces of good and evil vying for the soul of a man; great musical numbers; first film directed by Vincente Minnelli.
9 *Home Shopping Overnight*
11 *Keys to Success*
S **Movie:** *Jumpin' Jack Flash*

2:10 a.m.
M **Movie:** *Peggy Sue Got Married*

2:30 a.m.
4 *Getting in Touch*
11 *Twilight Zone*
13 *Profiles of Nature*

2:45 a.m.
7 News

3:00 a.m.
4 *Matchmaker*
11 *Focus on Success*
13 *Nova*

3:15 a.m.
7 **Movie:** *Cooley High* (1975). Glenn Turman.

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *Paris When It Sizzles* (1964). William Holden.

3:35 a.m.
H **Movie:** *Every Which Way But Loose*

3:55 a.m.
S **Movie:** *Creator*

4:00 a.m.
4 *Ben Casey*
13 *Innovation*
M **Movie:** *Under Fire*

4:10 a.m.
5 *I Love Lucy*

4:30 a.m.
13 *Masterpiece Theatre: The Bretts*

5:00 a.m.
4 *New Wilderness*

5:30 a.m.
4 *Slim Cooking*
7 *Morning Stretch*
11 News
13 *American Interests*

5:35 a.m.
H *The Movie Makers*

5:50 a.m.
S **Movie:** *Heartbreak House*

TUE., NOV. 17

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Degrassi Junior High*
21 *Growing a Business:* "Beginnings"
31 Italian programming (concludes at 8)
M **Movie:** *The 3 Worlds of Gulliver*
S **Movie:** *Chisum*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

30
Wheel of Fortune
She's the Sheriff
Current Affair
Hollywood Squares
Barney Miller
News
MacNeil/Lehrer
World of Survival:
'he Raccoon"

00
Houston Knights
Movie: *The Barbara*
utton Story (1987). Part
of II. Farrah Fawcett.
art I, Mon., 11/16 at 9.)
Movie: *Assault on*
ecinct 13 (1981). Austin
oker.
Who's the Boss?
Bosom Buddies
Hill Street Blues
Nova: "How Good Is
viet Science?"
Dark Shadows
Movie: *Hannah and*
r Sisters
Movie: *The Seventh*
yage of Sinbad
Movie: *Trouble in*
ind
Movie: *The Men's*
ub

8:30
7 *Growing Pains*
9 *Entertainment Tonight*
13 *Innovation:* "Putting Aside Pesticides"
31 *Dark Shadows*

9:00
2 *Jake and the Fat Man*
7 *Moonlighting*
9 *Morton Downey Show*
11 **Movie:** *The Gauntlet* (1977). Clint Eastwood, Sondra Locke.
13 *Nova:* "How Good Is Soviet Science?"
21 *The Ring of Truth:* "Atoms"
31 *Target*

9:30
M *Dangerous Film Club*

10:00
2 *Law and Harry McGraw*
5 9 News
7 *Thirtysomething*
13 *The Ring of Truth*
21 *The Story of English:* "The Muvver Tongue"

31 *Mapp and Lucia*
H **Movie:** *Jumpin' Jack Flash*

M **Movie:** *Big Trouble in Little China*
N **Movie:** *Came a Hot Friday*
S **Movie:** *The Emerald Forest*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Frontline:* "Death of a Porn Queen"
21 *Are You Being Served?*
31 *Video Music Box*

11:30
2 *Diamonds*
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *Good Neighbors*

11:45
M **Movie:** *Streets of Gold*

11:50
H **Movie:** *'night Mother*

12 MIDNIGHT
7 **Movie:** *Dillinger* (1973). Warren Oates.
9 *Entertainment Tonight*
11 *Star Trek*
13 *The World at War*

21 *Long Island Report*
N **Movie:** *Jules and Jim*
S **Movie:** *Down and Out in Beverly Hills*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *The First Eden*

12:40 a.m.
2 **Movie:** *Missing Pieces* (1983). Elizabeth Montgomery.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin*
11 *Twilight Zone*
13 *Never the Twain*

1:15 a.m.
M **Movie:** *'Round Midnight*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*
H **Movie:** *Class*

1:50 a.m.
S **Movie:** *Echo Park*

2:00 a.m.
2 7 News

4 *Ask Dr. Ruth*
5 **Movie:** *Girl Crazy* (1943). Mickey Rooney, Judy Garland. A wonderful Gershwin score highlights this entertaining musical; Mickey and Judy are great!
9 *Home Shopping Overnight*
11 *Twilight Zone*

2:30 a.m.
4 *Getting in Touch*
7 **Movie:** *The Rabbi Slept Late* (1976). Art Carney.
11 *Twilight Zone*
13 *Profiles of Nature*

3:00 a.m.
4 *Matchmaker*
11 **Movie:** *Come Out, Come Out, Wherever You Are* (1974)
13 *World Chess Championship*

3:10 a.m.
H **Movie:** *Crawlspace*

3:25 a.m.
S **Movie:** *Girls School Screamers*

3:30 a.m.
4 *New Record Guide*
M **Movie:** *Lady Chatterley's Lover*

4:00 a.m.
4 *Ben Casey*
13 *Innovation*

4:05 a.m.
5 *I Love Lucy*

4:30 a.m.
7 *The Avengers*
11 *Twilight Zone*
13 *Upstairs Downstairs*

4:35 a.m.
H **Movie:** *Defcon-4*

4:55 a.m.
S **Movie:** *Stoogemania*

5:00 a.m.
4 *New Wilderness*
11 *Focus on Success*

5:15 a.m.
M **Movie:** *The Clan of the Cave Bear*

5:30 a.m.
4 *Slim Cooking*
7 *Morning Stretch*
11 News
13 *Tony Brown's Journal*

Weekend, November 14–15

SAT., NOV. 14

00 a.m.
Joy of Gardening
Look at Me Now
World of Photography
News
Christian Science
The Story of English
Movie: *Bachelor*
other

10 a.m.
A Winter Story

30 a.m.
Patchwork Family
Abra Kadabra
World Tomorrow
Wildlife Adventure
Comic Strip (concludes
9 a.m.)
Planet of the Apes
Aretha!

40 a.m.
Movie: *A Challenge*
Robin Hood

00 a.m.
Kidsongs
Sylvanian Families
Uncle Waldo
Tom and Jerry
Currents

30 a.m.
Young Universe
Hickory Hideout
Star Com
King Leonardo
Voltron
Open Mind
Movie: *The Goonies*
Movie: *The Silver*
halice

00 a.m.
Furrytail Theater
Gummi Bears
Lady Lovely Locks
Care Bears Family
Heathcliff
The Constitution: That
licate Balance
Money Management

30 a.m.
Muppet Babies
Smurfs
Popples

7 *Little Clowns*
11 *F-Troop*
H **Movie:** *Seven Minutes in Heaven*

9:00 a.m.
5 *Get Along Gang*
7 *My Pet Monster*
9 *Superman*
13 *Washington Week*
11 *Hee Haw*
21 *The American Adventure*

9:30 a.m.
5 *Gilligan's Island*
7 *Pound Puppies*
11 *Run Away With the Rich and Famous*
13 *One-on-One*
M **Movie:** *The Beast From 20,000 Fathoms*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Fraggle Rock*
5 *Wrestling Challenge*
7 *Little Wizards*
9 *Buck Rogers*
11 *Soul Train*
13 *Firing Line*
21 *The Constitution*
31 *Body Electric*
H *Inside the NFL*
S **Movie:** *Duchess of Idaho*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
7 *Real Ghostbusters*
31 *Video Music Box*

11:00 a.m.
2 *Popeye & Son*
4 *Alf*
5 *Dr. Science*
7 *Flintstone Kids*
9 *Wrestling Spotlight*
11 *Solid Gold*
13 *Tony Brown's Journal*
21 *Victory Garden*
H *Carly in Concert*
M **Movie:** *The Jewel of the Nile*

11:30 a.m.
2 *Teen Wolf*
4 *New Archies*
5 *New Monkees*
7 *Bugs Bunny*

13 *Adam Smith*
21 *New York's Master Chefs*
31 *Degrassi Junior High*

12 NOON
2 *Storybreak*
4 *Foofur*
5 *World of Disney*
7 *Animal Crack-ups*
9 *America's Top Ten*
11 *Wrestling*
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*
H *How to Raise a Street Smart Child*
S **Movie:** *Fire With Fire*

12:30
2 *Kid Video*
4 *I'm Telling*
7 *Health Show*
9 *Fan Club*
21 *This Old House*

1:00
2 *Young Universe*
4 *Ben Casey*
5 **Movie:** *The Jetsons Meet the Flintstones*
7 *Weekend Specials*
9 *New American Bandstand*
11 **Movie:** *Escape From New York* (1981). Kurt Russell.
13 **College Football:** To be announced
21 *Frugal Gourmet:* "Sourdough"
31 *Good Morning Asia*
H *Tina Turner*
M **Movie:** *The Karate Kid Part II*

1:30
2 *Guinness Records*
7 *The Avengers*
21 *French Chef*

2:00
2 *Win, Lose, or Draw*
4 **Bowling:** PBA Tour
9 *Black Sheep Squadron*
21 *Joy of Painting*
31 *World TV Presents* (Chinese programming)
H **Movie:** *As Summer Dies*

S **Movie:** *A Home of Our Own*

2:30
2 **College Football:** Alabama vs. Notre Dame (concludes at 6, approx.)
7 *Greatest Sports Legends*
21 *The Art of William Alexander*

3:00
5 **Movie:** *War of the Worlds* (1953). Gene Barry.
7 **College Football:** To be announced (concludes at 7, approx.)
9 *Knightrider*
21 *Rod and Reel Streamside*
M **Movie:** *Peggy Sue Got Married*

3:30
4 **Golf:** Izuzu Kapalua International
11 *At the Movies*
21 *Motorweek*
H *Greatest Sports Upsets*

4:00
9 *A-Team*
11 *Puttin' on the Hits*
13 *Motorweek*
21 *Woodwright's Shop*
31 *All About TV*
S **Movie:** *Cheyenne Social Club*

4:30
11 *New Gidget*
13 *Growing a Business*
21 *This Old House*
31 *Cityscope*
H *Not Necessarily the News*

5:00
5 *Mission: Impossible*
9 *A-Team*
11 *Webster*
13 *The First Eden*
21 *Degrassi Junior High*
31 *China*
M **Movie:** *The 3 Worlds of Gulliver*

5:30
11 *Bustin' Loose*
21 **Movie:** *Doctor Who*
31 *Looking East*

H **Movie:** *Sword of Gideon*

6:00
2 *The People*
4 News
5 *What's Happening Now?*
9 Wrestling
11 *Star Trek: The Next Generation*
13 *Nature:* "The Galapagos"
31 *Images/Imagenes*
S **Movie:** *Love With a Perfect Stranger*

6:30
2 4 News
5 *Small Wonder*
31 *In Black and White*

7:00
2 7 News
4 **Special:** *Molly's Pilgrim*
5 *Three's Company*
9 *It's a Living*
11 *Tales From the Darkside*
13 *Newton's Apple*
21 *Blake's Seven*
31 *Computer Show*
M **Movie:** *The Goonies*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *Family Ties*
7 *New York Views*
9 *Mama's Family*
11 *Charles in Charge*
13 *Wild America*

8:00
2 *My Sister Sam*
4 *Facts of Life*
5 *Mr. President*
7 *Sable*
9 *Benny Hill*
11 **Movie:** *The Birds* (1963). Rod Taylor.
13 *World at War*
21 *Man About the House*
31 *Upstairs, Downstairs*
H *Billy Joel From Leningrad*
N **Movie:** *True Stories*
S **Movie:** *Mona Lisa*

8:30
2 *Everything's Relative*

4 *227*
5 *Women in Prison*
9 **Hockey:** Rangers vs. Pittsburgh (concludes at 11:30, approx.)
21 *Keep It in the Family*

9:00
2 *Leg Work*
4 *Golden Girls*
5 *Beans Baxter*
7 *Ohara*
13 *Mystery!: Lord Peter Wimsey*
21 *Good Neighbors*
31 *Secret Agent*
H *Comic Relief 1987*
M **Movie:** *Aliens*

9:30
4 *Amen*
5 *Second Chance*
21 *Dad's Army*

10:00
2 *West 57th*
4 *Hunter*
5 News
7 *Hotel*
13 *Film on Film:* "German Pictures"
21 *No Place Like Home*
31 *Blake's Seven*
N **Movie:** *A Streetcar Named Desire*
S *Aretha!*

10:30
5 Sports
11 News
21 *Butterflies*

11:00
2 4 7 News
5 **Movie:** *Atlantic City* (1981). Burt Lancaster. Great character study of a city in transition, focusing on the small-time losers who have stayed there too long; one of Lancaster's finest performances!
11 **Movie:** *Night Moves* (1975). Gene Hackman.
13 **Movie:** *Five Graves to Cairo* (1943). Anne Baxter.
21 *Monty Python*
31 *Eye on Dance:* "Dance Photography"

- S **Movie:** *Warrior Queen*

11:30
- 4 *Saturday Night Live*
- 7 9 News
- 21 **Movie:** *A Farewell to Arms* (1932). Gary Cooper, Helen Hayes.
- 31 *State of the Arts*
- M **Movie:** *Peggy Sue Got Married*

11:45
- 2 *D.C. Follies*
- 7 **Movie:** *Code of Silence* (1985). Chuck Norris.

12 MIDNIGHT
- 9 **Movie:** *The Tempest* (1982). John Cassavetes.

12:15 a.m.
- 2 *Dom Deluise Show*
- N **Movie:** *Pumping Iron II: The Women*
- S **Movie:** *Blue Velvet*

12:30 a.m.
- H *The Hitchhiker*

12:45 a.m.
- 2 **Movie:** *Night Terror* (1976). Valerie Harper.

1:00 a.m.
- 4 *Showtime at the Apollo*
- 11 *Women's Wrestling*
- 13 *Trying Times:* "Bedtime Story"
- H **Movie:** *The Last Innocent Man*

1:05 a.m.
- 5 **Movie:** *La Dolce Vita* (1960). Marcello Mastroianni.

1:15 a.m.
- M **Movie:** *Warrior Queen*

1:30 a.m.
- 13 *Rockschool*

1:50 a.m.
- 7 **Movie:** *Up From the Beach* (1965). Cliff Robertson.

2:00 a.m.
- 4 *Comedy Club*
- 11 News
- 13 *Rock and Roll: The Early Days*

2:30 a.m.
- 4 *Sea Hunt*
- 11 *Solid Gold*
- S **Movie:** *The Sensuous Nurse*

2:40 a.m.
- M **Movie:** *Lady Chatterley's Lover*

2:45 a.m.
- 2 *Win, Lose, or Draw*

2:55 a.m.
- H *Rodney Dangerfield*

3:00 a.m.
- 4 *Ask Dr. Ruth*
- 9 **Movie:** *Cromwell* (1970). Richard Harris. (concludes at 6 a.m.)
- 13 **Movie:** *Far From the Madding Crowd* (1967)

3:15 a.m.
- 2 *D.C. Follies*

3:25 a.m.
- 2 News

3:30 a.m.
- 4 *Snicker Theater*
- 11 **Movie:** *Death in Small Doses* (1973). Barry Nelson.

3:50 a.m.
- 7 **Movie:** *The Farmer Takes a Wife* (1953). Betty Grable.

3:55 a.m.
- H **Movie:** *The Trial of the Chicago 8*

4:00 a.m.
- S **Movie:** *Fire With Fire*

4:25 a.m.
- M **Movie:** *Richard Pryor Live on the Sunset Strip*

4:30 a.m.
- 2 **Movie:** *The Million Dollar Rip-off* (1976). Freddie Prinze.
- 5 *Love Your Skin*

5:00 a.m.
- 11 *Twilight Zone*

5:30 a.m.
- 4 *Music City U.S.A.*
- 7 *New York Views*
- 11 News

SUN., NOV. 15

6:00 a.m.
- 4 *Today in New York*
- 5 *Hour of Power*
- 7 *Insight*
- 9 News
- 11 *Christopher Close-up*
- 13 *The First Eden*
- H *The Not-So-Great Moments in Sports*
- M **Movie:** *The Pleasure of His Company*
- S *Blindman's Bluff*

6:15 a.m.
- 11 *Davey and Goliath*

6:30 a.m.
- 2 *Community*
- 4 *New Wilderness*
- 7 *Christopher Close-up*
- 9 *Hispanic Horizons*
- 11 *Christian Science*

7:00 a.m.
- 2 *Young Universe*
- 4 *First Estate*
- 5 *Jimmy Swaggart*
- 7 *Faith for Today*
- 9 *Point of View*
- 11 *Hour of Power*
- 13 *Sesame Street*
- H *Down at Fraggle Rock*
- S *Nicky and the Nerd*

7:30 a.m.
- 2 *Way to Go*
- 4 *Headlines on Trial*
- 7 *This Is the Life*
- 9 *Sunday Mass*
- 11 *World Tomorrow*
- S *The Exchange Student*

8:00 a.m.
- 2 *For Our Times*
- 4 *Sunday Today*
- 5 *Oral Roberts*
- 7 *Tiempo*
- 9 *Funtastic World*
- 11 *Tom and Jerry*
- 13 *Mister Rogers*
- 21 *Sesame Street*
- 31 Italian programming (concludes at 2)
- H *Fraggle Rock*
- M **Movie:** *Shipwreck!*

8:30 a.m.
- 2 *Wall $treet Journal*
- 5 *Sunday Mass*
- 7 *Home Show*
- 11 *Heathcliff*
- 13 *Mister Rogers*
- H *Seabert*
- S **Movie:** *The Bad News Bears Go to Japan*

9:00 a.m.
- 2 *Sunday Morning With Charles Kuralt*
- 5 *McCreary Report*
- 7 **Movie:** *Tutt and Tuttle* (1980)
- 11 *Voltron*
- 13 *Sesame Street*
- 21 *Owl/TV*
- H **Boxing:** Marvin Hagler vs. Sugar Ray Leonard

9:30 a.m.
- 4 *Meet the Press*
- 11 *Visionaires*
- 21 *Reading Rainbow*

10:00 a.m.
- 4 *McLaughlin Group*
- 5 *World of Disney*
- 9 *The Jetsons*
- 11 *Captain Power*
- 13 *Square One TV*
- 21 *Tony Brown's Journal*
- H **Movie:** *Florida Straits*
- M **Movie:** *Club Paradise*
- S **Movie:** *Bad Medicine*

10:30 a.m.
- 2 *Face the Nation*
- 4 *News Forum*
- 9 *Bugs Bunny*
- 11 **Movie:** *Here Come the Co-eds* (1945). Abbott and Costello.
- 13 *Rockschool*
- 21 *Inside Albany*

11:00 a.m.
- 2 *Community*
- 4 *Visiones*
- 5 **Movie:** *Tarzan and the Trappers* (1958). Gordon Scott.
- 7 *News Conference*
- 9 *Knightrider*
- 13 *Wonderworks*
- 21 *Washington Week In Review*

11:30 a.m.
- 2 *Newsmakers*
- 4 *Positively Black:* "Black Esteem"
- 7 *David Brinkley*
- 21 *Wall $treet Week*
- M **Movie:** *Around the World in 80 Days*

12 NOON
- 2 *This Is NFL*
- 4 *Essence*
- 9 **Movie:** *Meatballs* (1979). Bill Murray.
- 13 *Washington Week*
- 21 *Adam Smith*
- H *Not Necessarily the News*
- S **Movie:** *Dragonslayer*

12:30
- 2 *NFL Today*
- 4 *NFL Live*
- 5 **Movie:** *A Man Called Horse* (1970). Richard Harris.
- 7 *Business World*
- 11 **Movie:** *The Castaways on Gilligan's Island* (1979). Bob Denver.
- 13 *Inside Albany*
- 21 *Wild America:* "Wolverine Country"

1:00
- 2 **Football:** To be announced
- 4 **Football:** Jets vs. Kansas City
- 7 *Like It Is*
- 13 *An Evening of Championship Skating 1986*
- 21 *Nature*
- H **Movie:** *Mandela*

2:00
- 7 *Ebony/Jet Showcase*
- 9 **Movie:** *My Bodyguard* (1980). Chris Makepeace.
- 11 **Movie:** *Let's Do It Again* (1975). Sidney Poitier.
- 13 *Championship Ballroom Dancing 1986*
- 21 *In Search of the Constitution:* "Mr. Justice Powell"
- 31 *World TV Presents* (Chinese programming)
- S **Movie:** *Plymouth Adventure*

2:30
- 5 **Movie:** *The Longest Yard* (1974). Burt Reynolds.
- 7 *Wild Kingdom*
- M **Movie:** *Make Mine Chartreuse*

3:00
- 7 **Movie:** *The Wonderful Country* (1959). Robert Mitchum.
- 21 *Suffolk Film Festival*
- 31 *Washington Week*

3:15
- H *Barbra Streisand: One Voice*

3:30
- 13 *Heimat*
- 21 *Dining in France*
- 31 *Ask Congress*

4:00
- 2 **Football:** Giants vs. Philadelphia
- 4 *Super Chargers*
- 9 *Magnum, P.I.*
- 11 **Movie:** *Looker* (1981). Albert Finney.
- 21 *Great Chefs of New Orleans*
- 31 *Tony Brown's Journal*
- M **Movie:** *Miracles*
- S **Movie:** *Death of a Salesman*

4:30
- 4 *Light Moments in Sports*
- 21 *Justin Wilson's Louisiana Cookin'*
- 31 *World Chronicle*
- H *America Undercover:* "Drunk and Deadly"

5:00
- 4 *Fight Back*
- 5 **Movie:** *Friday the 13th, Part 3* (1982)
- 7 *Road to Calgary*
- 9 *Best of National Geographic*
- 13 *Candidates '88 With Marvin Kalb*
- 21 *A House for All Seasons*
- 31 *Hello Jerusalem*

5:30
- 4 *Heroes: Made in the U.S.A.*
- 7 *Siskel & Ebert & the Movies*
- 21 *This Old House*
- 31 *European Journal*
- H *Prince's Trust All-Star Rock Concert*
- M **Movie:** *Oxford Blues*

6:00
- 4 7 News
- 9 **Movie:** *The Exterminator* (1980). Christopher George.
- 11 **Movie:** *The Breakfast Club* (1985). Molly Ringwald.
- 13 *Victory Garden*
- 21 *Nova*
- 31 *U.S. Nippon Newscope*

6:15
- 31 *Business Nippon*

6:30
- 4 7 News
- 13 *This Old House*
- H *Jerry Seinfeld*
- S **Movie:** *The Bad News Bears Go to Japan*

6:45
- 31 *Newscope Special*

7:00
- 2 *60 Minutes*
- 4 *Our House*
- 5 *21 Jump Street*
- 7 *Disney Sunday Movie*
- 13 21 *Wonderworks*
- 31 *Japanese Theatre*

7:30
- H **Movie:** *The Quick and the Dead*
- M **Movie:** *Club Paradise*

8:00
- 2 *Murder, She Wrote*
- 4 *Family Ties*
- 5 *Werewolf*
- 7 *Spenser: For Hire*
- 9 **Movie:** *Attack Force Z* (1981). Mel Gibson.
- 11 *Star Trek: The Next Generation*
- 13 *Nature:* "A Season in the Sun"
- 21 31 *Degrassi Junior High*
- N **Movie:** *White Voices*
- S **Movie:** *Something Wild*

8:30
- 4 *My Two Dads*
- 5 *Married With Children*
- 21 *Only One Earth*
- 31 *The Camp That Love Built*

9:00
- 2 **Movie:** *Mayflower Madam* (1987). Candice Bergen.
- 4 **Movie:** *Perry Mason: The Case of the Scandalous Scoundrel* (1987). Raymond Burr.
- 5 *Tracey Ullman Show*
- 7 *Dolly*
- 11 *Star Search*
- 13 *Masterpiece Theatre: The Bretts*
- 21 *River Journeys:* "Rio Sao Francisco"
- 31 *Heimat*
- H **Movie:** *Laguna Heat*
- M **Movie:** *Something Wild*

9:30
- 5 *Duet*

10:00
- 5 9 News
- 7 *Buck James*
- 11 *Lifestyles of the Rich and Famous*
- 13 *Trying Times:* "The Visit"
- 21 *Mystery!: Lord Peter Wimsey*
- N **Movie:** *The Mango Tree*
- S **Movie:** *Invasion U.S.A.*

10:30
- 5 9 Sports
- 13 *Dance in America*
- 31 *Concert in the Sky*

11:00
- 2 4 7 11 News
- 5 *Friday the 13th*
- 9 *Entertainment This Week*
- 21 *The Casebook of Sherlock Holmes*
- H *1st and Ten*
- M *Comedy Experiment*

11:15
- 2 News

11:30
- 7 News
- 11 *The Honeymooners*
- 21 *The Adams Chronicles*
- H *Robin Williams*
- M **Movie:** *Running Scared*

11:45
- 2 7 Sports

12 MIDNIGHT
- 2 *Rockford Files*
- 4 Sports
- 5 *9 to 5*
- 7 **Movie:** *The Sentinel* (1977). Arthur Kennedy, Ava Gardner.
- 9 *Dallas*
- 11 *Star Trek*
- N **Movie:** *The Wedding March*
- S **Movie:** *Dragonslayer*

12:30 a.m.
- 4 *Hardcastle & McCormick*
- 5 *Kojak*
- 13 *Great Performances: Tales From the Hollywood Hills*

12:35 a.m.
- H **Movie:** *Vietnam War Story*

1:00 a.m.
- 2 *Win, Lose, or Draw*
- 9 *Dallas*
- 11 *Odd Couple*

1:20 a.m.
- M **Movie:** *The Patriot*

1:30 a.m.
- 2 *Win, Lose, or Draw*
- 4 *NCTV*
- 5 *Naked City*
- 11 News
- 13 *Sgt. Pepper: It Was Twenty Years Ago Today*

1:55 a.m.
- 7 **Movie:** *Foreign Correspondent* (1940). Joe McCrea.

2:00 a.m.
- 2 News
- 4 *Positively Black*
- 9 *Home Shopping Overnight*
- 11 *At the Movies*
- S **Movie:** *Richard Pryor Here and Now*

2:05 a.m.
- H *Cyndi Lauper*

2:30 a.m.
- 4 *First Estate*
- 5 *Weight Control*
- 11 **Movie:** *Skyriders* (1976). James Coburn.

2:50 a.m.
- M **Movie:** *Stand Alone*

3:00 a.m.
- 5 *Christian Children's Fund*

3:05 a.m.
- H *Uptown Comedy Express*

3:40 a.m.
- S **Movie:** *Bad Medicine*

4:05 a.m.
- H **Movie:** *Sisters in the Name of Love*

4:30 a.m.
- 7 *The Avengers*
- 11 *Twilight Zone*
- M **Movie:** *Pumping Iron II: The Women*

5:00 a.m.
- 4 *New Wilderness*
- 11 *One Step Beyond*

5:10 a.m.
- H *America Undercover*

5:25 a.m.
- S **Movie:** *Death of a Salesman*

5:30 a.m.
- 4 *Slim Cooking*
- 7 *Morning Stretch*
- 11 News
- 13 *Wall $treet Week*

NEW YORK

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a feature. **Special rates effective with the January 5, 1987 issue:** $23.95 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line, (count each letter, space and punctuation mark as a character). Display ads are available at $280 per inch, one-time insertion. **Check or money order must accompany copy and be received by Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 1 PM for the issue on sale the following Monday. **Contact Nancy Engberg for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

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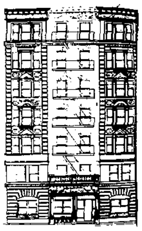

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Spacious but cozy. French Country House w/gardens, pool, terr's, waterfall. 3-4 Bdrms, 4 bths, 4 fplcs, solarium & wine cellar. 30 mins to Midtown.
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HUDSON RIVER HAMLETS
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Our New Mail Order Section—*Is a* weekly feature. Books. Catalogs. Cosmetics/Fragrances. Education. Fashion. Food. Furniture. Jewelry. Merchandise/Gifts. Photographic Equipment. They're all categories in this new classified section! Place an ad on Monday and see it in print in a week! 212-971-3155.

HOUSE
Connecticut

Greenwich, CT
ROUND HILL ESTATES
Unusual, architecturally designed Colonial on 4 acres in choice area. New residence features: MBR/fplc overlooking meadow, formal LR & DR, atrium, decks, 5 additional BRs. 5-car garage. Very prestigious! $2,750,000.
Call Florence Shapiro
203-329-2111 **Eves 203-348-0324**

COUNTRY PROPERTY
For Sale/Rent

AMERICANA SERENITY
ON 35 ROLLING ACRS of Meadows, Woods & a "Lg Pond Site." Architecturally Interesting 100 Yr plus Sunlit 5 Bdrm Home; Lg Kit, LR, Libr, Rec Rm, Porch. O'look 2 Wonderful Barns w/Grt Vus! **PLUS** a Cabin. Privacy! $185,000
VALUED PROPERTIES
Specializing in "Unique" Properties Only
914-292-8222

MOUNTAINTOP REALTY
Hunter - Windham, NY. Commercial/ residential. Chalets. Condos. Estates. Acreage. Call Jean, 518-263-3700. Out of NY State. 800-458-RSVP.

Private Vermont Mountain Retreat
$263,000. New log home with pond site on approx 50 acres, fantastic views, featuring *4 BR, 2 bth, skylights, fplcs, full basmnt,* heated garage. Located 30 mi Burlington, skiing only 12 mi Sugarbush, 15 mi Stowe. **MORETOWN Real Estate 802-496-3980**

Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC. $295,000. Also avail 1.84 acres w/dock access. $195,000. Owner 212-888-7530.

VACATION HOME
For Sale

Martha's Vineyard Waterview
Spectacular, unobstructed overlook of Lake Tashmoo, needs some fininshing touches. 4 BR, 2 story Contemp on wooded 1/2 acre. $250,000. 617-693-3233.

Windham Seven Dream Ski Chalets Views of slopes, spas, 3 & 4 bedrooms. $199-$340,000. Investigate. Call Bernie. Jeff Prince RE 518-734-6060

SKI RENTAL

Aspen & Snowmass—Lg variety of luxury to economical ski homes & condos. Snowmass Care Vacation Rentals. POBox 6028, Snowmass Vlg, CO 81615. 303-923-2230.

Saugerties/Hunter—1 Bdrm apartment. Dec.-Mar. $2400. 212-431-3471.

Vail Luxury Rentals—Homes & condos. Brandess-Cadmus 1-800-222-VAIL.

SELLING YOUR HOME?

NEW YORK Magazine's Town and Country Properties special display advertising units are available every week for $1,100. Place an ad on Monday and see it in print in a week. This is your opportunity to reach 1.6 million receptive readers with a median household income of $38,980. They are young, affluent, property owners and property purchasers. They are in that important age group where families are started (and grow), and first (and second) homes are purchased. That's your target.

Call Nancy Engberg.
Monday thru Friday 9:30 AM-5:30 pm.
212-971-3155.

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 5, 1987 issue:** $25.00 per line, one-time ad; $24.50 per line, four-time ad; $24.25 per line, seven-time ad. 36 characters equal 1 line, (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $376 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

Tour Spain—Free broch. Bravo Tours 1-800-272-8674 or 201-641-0655 in NJ.

5 Seats To/From India—We design your itinery. 1/9-1/25, 2/6-2/22. 203-245-1599. Jannet The Far East Traveller

AIRLINE

JETTING TO EUROPE
Daily dep avail London, Paris, Dusseldorf, Brussels, Amsterdam & Milan. Reg scheduled airlines. Min fare only $200 rnd trip. Resv & info **718-262-8058, Mon-Sat 10-7.**

Jetting To The Americas—Daily dep avail to Rio de Janeiro and Los Angeles on reg scheduled airlines. Min fare only $100 r-t. Resv & info 718-262-8058, Mon-Sat 10-7.

BED & BREAKFAST
New York

B & B Enjoy Holidays—Murry Hill priv, elegant, drmn, 1BR. Reas. 212-734-4237.

INNS AND LODGES
ME, VT, NH, CT, RI

THE HAWK INN—Nestled high in Vermont's Green Mountains, only minutes from Killington and Okemo. Complete resort facilities, fine dining and complimentary transportation to the slopes. Route 100, PO Box H687, Plymouth, VT. 05056. 1-800-451-4109 or 1-802-672-3811.

INNS AND LODGES
New York

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GETAWAY TO YESTERDAY
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New York

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HUNTER - WINDHAM, NY
Mountaintop Resort. Lodging and reservation service. Hotels. Chalets. Condos.
Call Marcella 518-263-HUNT.
Out of NY State. 800-458-RSVP.

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the Jeronimo family. 33 rms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. "Home Cooking at its Best" - N.Y. Mag 6/15. $75/person. 3 meals included. Walker Valley, NY 914-733-5652. VI/MC.

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VILLA/CONDO/APTS
The Islands

Anguilla, BWI—Spacious new lux villa, 2 BR, 2 bth, maid. Avail all Nov. And De 15-30, Jan 6-Feb 20. Owner 802-387-6676

VILLA/CONDO/APTS
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LAST MINUTE CANCELLATION
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HEALTH & BEAUTY

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Electrolysis-IB Probe, Facials, Waxing.
Sterilized equipment, disposable or individual probes available. Lenore Valery - "The Best" - 23 leading beauty editors agree. W. 57 St. **212-757-6585.**

Electronic Facial Toning- Look Years Younger. I. Ankner Assoc. 212-988-9685.

Facials, Electrolysis—Sport Shiatsu Massage for East Side. 212-980-0088.

Great News For Co-Eds - Donsuki Salon
Has special student rates. Color or cut blow, only $40 each. Student I.D. req'd. Mon 9-5, Tues Wed Fri 3-7
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Non-Surgical—Face-lift and wrinkle treatment. 1/2 face free-first time. Facials and cellulite treatments. 212-302-7196.

New Vitality • Beauty • Reduce Stress
Cleanse, expert body care.
Cooper Detox Center **212-362-8569.**

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Manicure, Pedicure, Facial, Waxing, Makeovers in the luxury of your own home. Gift Certificates Available.
Call Pauline, 212-752-2879

Norma Fay King Electrologist—Known as "Classic of Manhattan" - remarkable results. 157 W. 57th. 212-581-8731.

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Loving Touch Bodywork—Swedish, Esalen, Reiki. 212-972-7007/517-7754.

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Isometric Toning Tables
No Sweat · No Strain · No Pain
SunSational Body 204 E. 84. 212-439-9800

General Membership Thru Aug 31, $249.
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The Personal Fitness Center, Inc.
426 E 91 St. 212-876-6880.

ONE-ON-ONE The Ultimate Workout
Work with NY's top trainers in our facility or your home.
BODYWORKS FITNESS 212-475-5030

Private Exercise Trainer—Personalized routines for men/women. 914-628-5597.

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Try Medifast, a partial fast with one meal a day, geared to the busy, working individual. MD-supervised; located in mid-Manhattan. Possible insurance reimbursement. No waiting list. **Renaissance Medical Group. 212-686-3131**

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Major med. 4 convenient offices.
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IN LESS THAN
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MAIL ORDER

New York Mail Order is a weekly feature. **Rates effective with the November 16, 1987 issue:** $32.45 per line, one-time ad; $27.85 per line, four consecutive ads; $26.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $280 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Mail Order** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017. 212-971-3155. **Contact Linda Bama for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CATALOG

GIFT CATALOG—Reasonable prices or family items. $1, credited to order. DAISY FOX, Dept 17, 132 Shaker Road East Longmeadow, Mass. 01028.

NAME BRAND— Strollers, High Chairs, Swings, Car Seats. At Everyday Low Prices. Maclaren, Aprica and more! Maclaren Royalty (Blue) $161 including hipping. **Call for FREE catalog -800-533-0134, In FLA 1-800-544-0134.**

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YUPPIE BEARS:
The Teddy with Class

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CUOMO FOR PRESIDENT
Bumper Stickers! Cast your '88 vote now!
$2.00 ea. Great stocking stuffer too!
P.L.K. PO Box 1185 Saratoga, NY 12866

The 'Portrait Of Manhattan' Poster by ROZ TANZMAN. Colorful Detail, Signed by artist, 26x39. Fun, a great gift! Send $20 to Roz - Suite 248 114-41 Queens Blvd. Forest Hills, NY 11374

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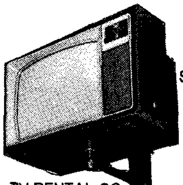
IDEAL FOR BEDROOM OR PLAYROOM



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NEW YORK'S Classifieds—Make your *business do more business.* 212-971-3155.

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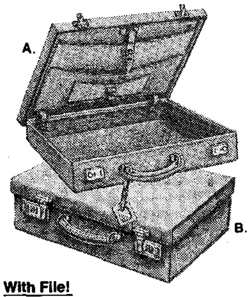

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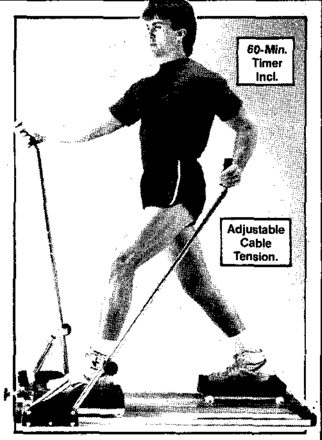

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- Adjustable 4-Position Tubular Steel Poles with Comfortable Handgrips.
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Liquidation Price . . .

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***Credit card customers can order by* phone, 24 hours a day, 7 days a week.**
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SEND TO:
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PLEASE CHECK: ☐ VISA ☐ MasterCard ☐ DISCOVER ☐ AMERICAN EXPRESS

Acct. No.__________ Exp.__/__
PLEASE PRINT CLEARLY

Name __________
Address __________ Apt. #____
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Sign Here __________

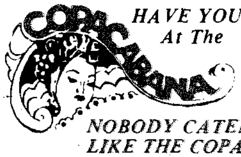
HOLIDAY ENTERTAINING

FLORIST

Gourmet Gift Baskets & Floral Designs—Creations by CitiFloral. 212-410-1122.

GOURMET

PARTIES



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Catering By Hayden—Gets raves for culinary skill. Very reasonable. Lofts available. Call for brochure. 212-751-1459.

Catering By The Ginger Man—At Patrick O'Neal's Penthouse Loft. 212 399-2340.

Continued on next page.

Continued from previous page.

Elegant Murray Hill Town House—For lovely weddings/parties. 212-686-2442.

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Superb specialties artistically presented.
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Ideal for Holidays or gracious gifts. $65
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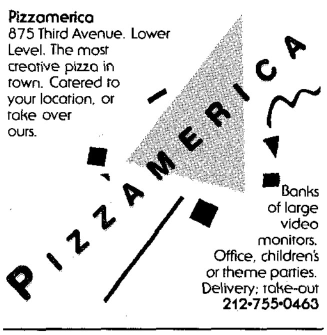

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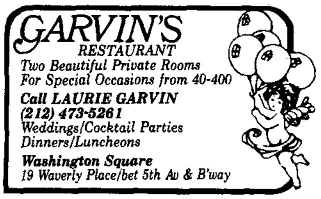

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High-tech decor, neon light show. Accommodates 50-2000, for corporate functions, weddings, Sweet 16's and bar/bas-mitzvahs, fund-raisers and other festive celebrations. In-house caterer (all cuisines) available at very affordable prices. **Claire Shore, 212-254-4005.**

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $27.00 per line, 2 line minimum.** 36 characters equal 1 line, (count each letter, space and punctuation mark as a character). Limited abbreviations. The first 3 words are set in bold print followed by a dash. Add $15.00 for NYM Box Number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of **$50.00**) and all other Strictly Personals ads are placed on a first come first served basis depending on availability of the issue. To place an ad by mail send to: New York Magazine, 755 Second Avenue, New York, NY 10017. Phone orders accepted with American Express, MasterCard or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding), P.O. Box 4600, New York, NY 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

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Sign Of Cancer Woman—Sought by Taurus man. I am secure, usually in shape and pleasing to the eye. Seems, my dear, that astrologically, our signs make for a perfect match. Honest, faithful, sincere as I, good-looking and lonely as I, slightly left-of-center as I, 25-32, with deep, passionate feelings under sweet-tempered surface as I. Trusting in your intuition, my good fortune and the stars. Photo a must. NYM P355.

Very Pretty Blond Wasp—37, professional. Seeks huggable sweetie pie who adores world travel, animals, has a great sense of humor, warmth and a generous spirit. Photo if possible. NYM P344

Very Attractive, Sensitive—Multi-faceted woman seeks gentleman, 48-58, for friendship and possible relationship. NYM P327

Can't Dream Alone—Very eligible male looking for that very special lady, 26-33, to share dreams and turn them into reality and security. Can she be very attractive, fun, smart and warm and affectionate? If she can laugh - sounds like me - a natural match. Photo a must/note. NYM P184

Writer-Producer—Handsome, witty, nice, 42, wonders where he'll meet a very special, good-natured, pretty, talented woman, involved in the arts or the media. Non-smoker. Note with recent photo please. NYM P148

Do You Believe In Magic?—Adventurous, cute, petite, youngish, 40, woman. Enjoys the magic of nature, music, theater and the arts. Seeking a fun-loving, sensitive and spiritual minded, 35-45 playmate and possible marriage partner. Pictures preferred. NYM P389

Cultivated, Handsome Professional—40, I combine business success with sensibilities and humor of the writer I formally was. Charming, masculine, enjoy children, slim, muscular build. You're a woman in your 30's, like the arts and are emotionally available to build a relationship. Photo/phone please. NYM P406

Handsome, Athletic Businessman—41, Westchester resident. Enjoys theater, dining, travel, sports. Seeks beautiful young lady, 30-35. Phone/photo. NYM P336

Successful, Catholic, Manhattan—Businessman, tall, muscular build, young 40. Seeks very pretty, family-minded, in-shape female, 25-35, for best friend and possible commitment. NYM P340

Accomplished Tennis Player—34, good-looking Jewish MD - also enjoys movies, dining and laughter. Would love to meet a bright, attractive, slim, sincere (24-32) woman from the NJ/NY area. Please send bio/photo for reply. NYM P381

Vivacious, Blond Knockout—Female executive, 44, great figure, affectionate, playful, energetic, with varied cultural and fun interests. Seeks professional or business executive, emotionally and financially secure, 44-54, to share the best that life has to offer. Respond on business stationary. NYM P430

Looking To Settle Down—With bright, well-adjusted woman with irreverent sense of humor. Your prospective partner is a highly successful exec in creative side of business, 40, tall, thin, Ivy-educated and considered very handsome by women besides his mother. Hopefully this ad will reach a woman who knows there's more to life than afternoons at Bendel's and evenings at Harry Cipriani's (or whatever it's called now). As long as I'm hoping - you could also be tall, athletic and have a better opinion of men than Shere Hite. I wish I could say looks aren't important but I can't, so I'd appreciate a picture with your note. NYM P441

Gay Woman, Early 30's—Big brown eyes, beautiful smile, sensuous, sensitive, spontaneous, aspiring - perspiring - to become a millionaire by 40, feminine, warm, witty and adorable, is ready to fall in love with a woman who appreciates romance. Must be kind, charming, classy, exceptionally elegant and packed for a winter vacation. Photo/phone/letter essential, age unimportant. Discretion assured - I want to get to know you. NYM P448.

Handsome Professional Jewish Male—26, 5'7", who enjoys the arts, travel and music. Seeks a warm, educated, single Jewish female, 22-28, to share a relationship. Letter/photo/phone. NYM P452

Truly Very Special, Caring Man—I seek to shower you - sensual, beautiful, exceptional young woman under 32 - with warmth, affection, shared laughter, an enriched life. I am tall, handsome, confident, extremely well-established, slim, very alive. I swim, ski, cook, am artistic, in 40's, have full mane of hair. Are you smiling?...Let's create a loving home and explore the world's beaches, mountains and capitals. If a warm glow is engulfing you now, please hand-write me a note with a photo. Thanks. NYM P459

Anybody For Romance ?—A truly special, caring, handsome surgeon, successful, artistic, muscular build, Jewish, sense of humor, mid 30's, 5'10", dynamic. Seeks to shower an exceptional, beautiful lady, under 32, non-smoker, slim with warmth, affection, laughter and a rich life. Photo necessary for reply. NYM P460

Handsome, Successful Attorney—6'2", 175, athletic, loves theater. Seeks intelligent, very attractive, shapely Jewish professional, 25-32. For serious relationship. Phone/honest photo a must. NYM P463

Let's Settle Down Together—Attractive, classy, green-eyed, slender Jewish female, 5'4", bright, fun-loving, ambitious and romantic. Wishes to meet successful Jewish professional, trim, 5'7" plus, non-smoker, 30-42, who is intelligent, humorous, outgoing, handsome, sincere and tired of the dating scene also. Phone/note/photo a must. NYM P475.

Pretty Lady Attorney—Just turned 29 - be part of my birthday present. Looking for an interesting man to share my zest for adventure. Interests include film, theater, bicycling, skiing, dancing, travel, exploring the city (and life outside the city). Note/photo/phone, please. NYM P474

Handsome, Successful Doc—Seeks beautiful, witty woman, 21-33, with a view towards commitment and family. First-time ad. Photo/letter. NYM P489.

I Can't Help It—I'd really like to meet a guy with the Irish mischief in his eyes and poetry in his heart. Religious I'm definitely not - but harbor old-fashioned values. I'm 40, a broadcast journalist, divorced and have 2 teenagers now living with their dad. I'm very pretty, slim, feminine and energetic both physically and intellectually, a voracious reader, baseball nut, inveterate moviegoer and music lover - love to sail, hike and scuba. Let's exchange notes/photos. NYM P478

Great Legs, Classy, Intelligent—Attractive, warm, dynamic, successful, 50 plus woman. Loves to dance, laugh, travel. Seeks non-smoking male counterpart. POB 44, West Nyack, NY 10994.

Goofy Californian Artist—Cute, 35 - looks 27. Enjoys bowling to Baryshnikov. Looking for a fun, intelligent man, 28-40, who wants more than just a good time. Don't hesitate - send photo. Let's twist and shout our lives away. NYM P321

North Shore, LI Man—Enjoys both city and country. Early 40's, very young in body and soul, good-looking, adventurous and unpretentious. Involved in many sports - especially skiing, sailing, running. My unique business allows for a flexible life style that I would love to share. I am most interested in an exceptionally attractive, sensuous, spirited and athletic woman, late 20's-30's, who is confident and comfortable with life and career. Phone/photo/note. NYM P404

Male Model/Entrepreneur—29, presently $187,000 in debt. Desires caring female, 20-33, with high moral background, for possible marriage and children. Phone/photo/note. NYM P147

Affectionate, Handsome Ivy MBA—Charming Jewish man, 27, real estate professional. Loves singing, photography, baseball, laughter and slow dancing. Seeks sensitive, attractive, down-to-earth woman, 23-29, to share a happy, healthy life. Non-smoker. Photo/phone. NYM P425

First Prize—Very good-looking man, great personality, 5'11", blue eyes, long curly hair. You are: very pretty, 28-34 years, NYC resident. I live in NYC and own great country retreat - and own business. Seeking partner in life. Photo a must. NYM P143

Exotic-Looking Female Journalist—Slim, long-haired, Jewish, mid 30's. Loves Yankees, movies, sun and laughter. Seeking man, 30-40, for friendship and romance. Note/phone/photo. NYM P013

Short, But Short On Shortcomings—Westchester female, petite, slim, attractive brunette, early 40's. Seeks male, 5'6" plus, 40-46. Phone/photo optional. NYM P405

Dark-Haired, Slim—45, Southern lady who enjoys morning walks, movies, books and good conversation. Looking to share college basketball and fun. NYM P138

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STRICTLY PERSONALS

Making My Debut—Very pretty, feminine, sophisticated, young-looking 48, loves to travel, professional woman - self-confident, considered everyones best friend, seeking quality relationship. If you are a male, 50-55, Jewish, 5'10"-5'11", very successful in business or profession, wanting a woman who enjoys a sense of humor, intelligence and a good ego. Note/photo, please. NYM P358

Looking For First Lady—25 to 31, Jewish, cute, caring, winsome - to occupy white house with intelligent and photogenic lawyer. NYM P108.

Beautiful, 44—Sensuous Westchester female, 5'6", therapist who likes to sail, tennis, cross country, dancing too. Kids are grown, have time to coo. Want to meet a warm, loving, attractive, intelligent guy. Send note, photo if you have a sense of humor and you are not shy. NYM P449

Pretty—Warm-hearted woman, 35, seeks a caring man to love. NYM P167

European Lady Seeks Gentleman—45 or older, who is - like herself - financially secure, selective, caring, romantic. Please have the courage to send phone/bio. POB 363, NY NY, 10185

Excited—By both outdoor activities and the best the city has to offer? Are you a financially secure, sensitive male, 26-36, interested in a serious relationship with a Jewish, successful, attractive woman professional, 31? Then let's share thoughts and walks. Send bio. NYM P203

Handsome, 6' Gentleman—Seeks an elegant, beautiful woman, 35-40, with figure and legs (important) to match. You should be affectionate, caring and a nice person - since I am. I enjoy sports, good food and beautiful things. Letter/photo (a must), phone. NYM P161

European French Lady—38, sophisticated, sensual. Seeks well-traveled, secure, passionate American Mr. Right, age optional. Photo a must. NYM P246

Empathetic—Athletic Jewish male, MBA, 35, 6', non-smoker. Enjoys film, travel, investing, writing, psychology. Seeks woman, no kids, 28-40, for romance, friendship, fun and more. NYM P245

First Mate Seeks Sailing Captain—A very outstanding, special, good-looking lady with lots to offer would like to meet another sailing enthusiast, 47-57ish. Other interests include tennis, skiing, cooking, travel, conversation, museums and ballet. Loves sun, water and sailing the Virgin Islands and Nantucket vicinity. NYM P251

Seeking Good-Looking, Caring—Woman, 35-45. I'm bright, attractive, professional, divorced, 54. Photo. NYM P252

Smiles, Tears, Laughs And Fears—If you like to share life's ups and downs, send photo/note/phone to meet attractive NY woman, 30. NYM P259

Attractive Blond—Seeks equally financially secure, mature man, 34 and up. For honest relationship. NYM P302

Bright, Charismatic, Worldly—30-year-old, creative businessman. Loves films, dining out, boating, travel, flexible attitudes and tastes. Seeks slim, good-looking, personable, educated, interesting and exciting, fantastic female in early-mid 20's. Photo/future optional. NYM T312.)

Sincere, Warm, Successful Lady—50's, seeks older, compatible man. NYM P286

Will Some Pretty Victorian—Female soul care to share quality time with romantic, 6', handsome, single Jewish exec? 20's-30's. Photo please. NYM T313.

Career Woman—Slim, young 42, attractive, compassionate/organized/stable, college-educated, aerobics, great Italian cook, needs humorous, intelligent, physically fit NY/NJ man to share lasagna. NYM P300

Witty, Romantic Man—33, 5'10", writer/editor. Seeks warm, bright woman, 30-38. He likes books, walks, ships, astronomy, occult arts, Star Trek, naturism. She enjoys similar. We both loathe the mundane and seek adventures of mind/spirit. You're special. Letter gets reply. NYM P301.

Very Attractive, Fun-Loving—Uplifting, mid 40's, successful stockbroker, seeks understanding, honest man of accomplishment, as consolation prize in today's market. NYM P303.

Attractive, Successful Interior Designer—Slender, shyly self-confident, soft-spoken, good-natured, delightful sense of humor. Interested in the arts, antiques, travel. Seeks successful Jewish man, 40-50, happy with his life. Note/phone/photo. NYM P304

Beautiful, Full-Figured Woman—Professionally successful, 35, looking for very tall, big, well-built man, 35-45, happy and secure with life's work, but still seeking that 'one love'. Non-smokers only. Photo/note/phone. NYM P324

Very Pretty Professional Blond—28-year-old Brooklynite is loving, sweet, fun, feisty, classy, has high morals and still believes in God. Seeks attractive male match, 27-35. Bio/phone/photo. NYM P307

Help Wanted:—An intelligent, successful man, 45-55, for tall, slender, attractive professional lady who enjoys music, traveling and sports. All qualified applicants considered. Note/phone, please. NYM P305

Warm, Attractive Woman—33, seeks intelligent man, sense of humor for committed relationship. Non-smoker. NYM P308

Although I Was Made On Earth—My personality is heavenly. Am warm, human, bright, resourceful, creative and, to add to the bargain, I am a very pretty, tall, slim Jewish woman. Would like to meet a man, 48-60, who, although made on earth, has a heavenly personality. NYM P310

Attractive, Fun-Loving—Truly wonderful female, seeks male counterpart, 38-54, for romance and lasting relationship. Note/phone/photo. NYM P171

PhD Scientist—Business executive, 47. Seeks brainy, non-smoking woman, 25-45, with young kids - or with desire to start a family. I love kids, pets, theater, sailing, chess, computers and the outdoors. NYM P110.

Skiing Girlfriend Wanted!—Professional, attractive, well-built, athletic, adventurous, good-natured, independent and outgoing, single Jewish male (28), 6'2", 185, brown hair, hazel eyes. Seeks fun-loving, bright, sweet, shapely, sincere, single Jewish female (22-29) with a warm heart for those cold winter nights. Photo/note. NYM P326.

Charming Oriental—27, seeks successful, marriage-minded male. E330.

Gentleman - Absolutely No Photo—Please. A creative note will best express your sense of humor and interests to match mine (divorced, 45, Jewish, non-smoker, 5'4", medical nutritionist)...to have a friend, laugh, play, to share leftover pasta, a toothache, Scrabble, laundry, a hug. NYM P330

Herpes—Intelligent, sensitive, upbeat and successful woman, 44, 5'8". Seeks long-term, committed relationship with loving man, 40's. NYM P353

New In Town—Professional Jewish woman, 30, attractive, petite, athletic, non-smoker. Seeks sincere Jewish man, 30's, with sense of humor. Are you looking for someone special? Note/photo. NYM P329

Bright, Pretty, Professional—Young woman, 33 years old and Jewish. 5'3", and slender with warm brown eyes. Outdoors and sports enthusiast who also enjoys cosmopolitan life. Sweet and sincere with good values and kind heart. I hope you're intelligent, adventurous and good-looking. Phone/photo. NYM P331

Sincere, Smart Hunk—Male executive, 35. Seeks breathtaking gal, 25-35. Note/photo. NYM P314.

"Who's That Girl"—"Which one?", "That one over there, the slim, pretty, petite, 5'2"ish, shapely gal". That's me. Jewish, 31 years old, financially secure. Looking to fall madly in love and marry Jewish MD/JD/professional, who's brainy, kind and doesn't smoke (Manhattanite only). Light up my life. Phone/photo/note please. NYM A227.

House Lonely, Kids Grown—Love life but not alone. Feel same? Send name - be traditional male, 58 and up, fit, fun, solid, with similar tale. NYM G424.

Extraordinarily Handsome—6'1", 180 lbs, 31, Jewish businessman. Am an avid skier and love the outdoors. Seek to romance a strikingly attractive yet unpretentious woman who is ready to be swept off her feet. Photo/phone. NYM P332

Unpretentious—34, pretty, 5'7", Jewish, non-religious professional who likes the city and the country. I'm sensitive and confident. Seeks man, 30-40, sensitive, funny, mature, tall, nice-looking and seeking commitment. NYM P333

Take A Chance On Romance—30, 5'6", 125, Jewess, warm, attractive MBA. Impressed by cleverness, kindness and a good humor. Fascinated by adventure, inspired by art and music and spirited by fishing and hiking. Looking for a friend and lover to share these with. Photo appreciated. NYM P495

I Love Beards—Yours, not mine! Knockout, green-eyed brunette, 42, successful, sensuous, sane. Seeks Barry Gibb type, 40-50, 5'10" up, established, sexy and ready for commitment. Photo. NYM P219

I Want It All (Almost)—To share with someone very special. Very pretty, petite Jewish professional, 35, desires warm, loving relationship, marriage and kids (I adore them). Career definitely secondary. I'm fun-loving, big-hearted and give great hugs. Seeking successful, attractive, Jewish male professional (non-smoker), 32-43. Singles scene not my style - giving this a try. If you have same goals, sense a compatibility and are very huggable, I'd love to hear from you. Photo please. NYM P247

Art Critic—Blond, passionate female, 35, seeks romantic man, 35-50. NYM G479.

Attractive, Artistic Lady—Auburn hair, green eyes, who is single, 28, 5'3", quite fit, non-smoker and enjoys art, music, theater, fine dining, sports, with sense of humor - seeks same in gentleman with character and sensitivity, 30-42. Photo please. NYM P250

Konnichiwa—Successful attorney, 40, studying kanji and planning trip to Kyoto, seeks Japanese woman in New York to form friendship and learn about her culture. NYM P015

Tall Blond Wall Street Wasp—Extremely bright, thin, dynamic and beautiful (all the way through). Seeks genuinely nice man of character - preferably tall, dark, handsome, successful, witty, affectionate, 30 plus, for happily ever aftering. Note/phone/photo, please. NYM P373

Can You Handle A Contradiction?—A public figure who is shy? A chauvinist who likes a strong woman? A successful businessman who renews his taxi license each year? I respect intelligence but also seek an extremely good-looking woman. I am a successful businessman in a controversial field who is mature enough to accept the contradictions in another person. If you are an adventuresome woman who wants to meet the most unique man in these pages and is daring enough to defy convention, then we should meet for a drink and create our own history. 18-39. Letter. Must send photo. POB 432 Old Chelsea Station, NYC 10011.

Warm, Attractive Career Woman—37, 5'4", 122 lbs, strong values, sensitive, caring, secure, Hispanic. Photo optional. Gentleman only. NYM P390

Dynamic, Attractive, Petite—Country/city professional, high energy, enthusiastic skier, active tennis player who loves to travel. Interested in meeting emotionally available gentleman, 35-45, with similar interests. Photo appreciated. NYM P356.

Very Attractive, Slim, Tall—Lady, 36, Russian background, seeks intelligent, educated Jewish man, to share temporal and spiritual delights. NYM P407

Tall Handsome MD—31, Jewish, eclectic. Seeks a gorgeous, shapely, considerate, cultured female. No princesses please. LI/Queens a plus. Photo/bio. NYM P424

Radiant, Bess Meyerson Look-Alike—Diverse interests, big heart. Seeks special, bright, dynamic man, 50-60, to share life's pleasures. Send note/photo. NYM P408

Outdoor Man—You may find me on a mountaintop, in a canoe, in small towns and back country roads - or at the ballet, museums and jogging around Central Park. I'm 40, 6'2", a PhD, very athletic, easygoing, artistic and a romantic. If you're a lean and athletic woman who smiles a lot and loves both the city and country, please write. Photo. NYM P409

How Does A Sophisticated—European lady with style and beauty meet a tall - over 5'11", 40-55 - established gentleman, ready for a serious, permanent relationship? Fame, fortune and genius optional. Letter/phone/photo a must. NYM P065.

Successful, Divorced Businessman—58, lives on boat, looking for first mate for dinner, dancing, travel and other natural pursuits. NYM P410

Warm, Handsome Jewish Man—35. I'm divorced, professional, express feelings, intelligent, funny, fit and eat healthy. I want to meet a pretty Jewish woman, 25-35, with same qualities - especially warmth, humor, expressing feelings and openness to therapy. Send feeling note/photo/phone. NYM P413

Tired Of 14-Hour Workdays—Successful, creative woman, 30, attractive, petite, Eurasian, non-smoker. Seeks professional man, 27-35, to share love of sports, the arts and cooking. Bio/photo, please. NYM P416

Dynamic, Handsome, Affluent—Athletic, educated, honest, caring, 37, 6'1", 160, Jewish, LI, stockbroker with humor, self-awareness, passion. Seeks solid, entirely beautiful lady under 35, with same profile. Bio/photo a must. NYM K802.

"Win - Win" Negotiator—Seeks female joint venturer. Divorced Jewish male; financial attorney; mid-40's, fit, active; youthful outlook, mature judgement, diversified pleasures, focused intellect. Based in Morris County, NJ. Note/phone requested; photo appreciated. NYM P335

Explore The World With Me—Attractive, Ivy-educated, adventurous, untypical Jewish woman, 26, seeks coadventurer, 25-34. Must be professional, politically liberal and love skiing, sailing and the outdoors. NYM P415

Warm Jewish Male—Early 30's. This cute, playful, empathic professional seeks interesting, warm, professional Jewish woman, 5'4" or under and attractive. Earthy traits a plus. Photo please. NYM P419

Attractive Clinical Social Worker—26, Jewish female, interested in meeting a good-natured, attractive, serious man, preferably in the mental health field, to share professional interests, outdoor activities, music, museums, movies and fun. Other faiths welcome. Note/phone please. NYM P420

Striking, Tall, Trim, Rich—MD, 32, with Rolls, Ferrari (really!). Seeks cover girl to treat royally. Photo/phone. NYM P338

Statuesque, Attractive, Happy Woman—Lots of energy - seeks a tall, warm man, 40 plus, who really enjoys life. NYM P421

Warm, Pretty Writer—Of funny children's books. 34, athletic, loves music and books - seeks soul mate. NYM P337

Cute, Petite, A Treat To Meet—Attractive Jewish professional, 27, loves the Mets, dancing, movies, etc. Looking for Mr. Right, 27-33, who appreciates traditional values. Note/phone/photo. NYM P339

Huggable, Professional Jewish Male—32, slim, very good-looking. Seeks very pretty, sweet soul mate for lifetime of devotion. Note/photo. NYM P403

Beautiful, Open-Hearted Woman—Professional, 42, Jewish. Seeks bright, cultured man (45-55), who loves chamber music, foreign films, exploring, dancing, hiking, values friendship/communication. NYM P123

I Like Coltrane—Cycling, Cezanne, Charley Chan, country hikes, Chopin, champagne. Do you? Slim, attractive, 5'8", 31, female - seeks active man, 34-45. Photo/letter, please. NYM P341

Pretty College Teacher—36, 5'8", unslim, seeks reasonably happy and successful, decent, unattached man. NYM P099

Slender, Blue-Eyed Ash Blond—Former actress, intelligent and attractive, shy and passionate, gentle and adventurous. Seeks tall, tough and tender, tennis-playing MD, 43-53, who is a sweet, smart, funny and very honest man. Photo/note/phone. NYM P342

Fabulously Intellectually Wealthy—38-year-old male - author, trader, inventor. Seeks 20-25-year-old homebody beauty for schmoozing, wanderlust and lineage. Photo and chatty letter a must. NYM P343

Wall Street Head—Village heart. 33-year-old, *never-been-married, professional* woman - ambitious, attractive. Ready to meet a Mr. Maybe with a Wall Street head and village heart. Note/phone. NYM P345

Prize Woman—29, looks, personality, brains, class, heart, charm, humor, spontaneity, sneakers. Seeks top-quality gentleman, successful, fun-loving, wonderful, warm, open, Jewish, 28 plus. NYM P363.

Sweet, Gentle, Special—Jewish gal, marriage-minded. Are you? Male, secure, 35-45 and ready...Photo/note, please. NYM K800.

Cover Girl Looks—Ivy League, brains, classy Jewish attorney, enjoys foreign films, art, athletics and laughter, 27. Seeks high-caliber man. NYM P129

Charming, Attractive—Green-eyed Jewess seeks lovely man, 60's. NYM P271

Very Pretty, Single Jewish Female—28, 5'7", 120 lbs, fun, loving and family-oriented. Seeks Jewish male counterpart to 36. Photo/phone/note. NYM P351

Pretty Gal, RN—Trim, energetic. Seeks positive successful man, 40-50. NYM P350

22-Cents Special—Is this you? Cuddly, adorable, slim, fit female who loves LA Law, Woo-Woo's orange chicken, sports, fun and new friends. Hurry, get a stamp - this 30, 6', athletic, super personable, very outgoing sales rep awaits! NYM P348.

Reward Offered—26, Jewish, pretty, slim, 5'5"; hazel eyes, independent professional female (romantic and adventurous). Looking for male counterpart to have fun and experience what life has to offer. Reward - a great relationship and lots of good times. Note/photo/phone. NYM P359

Beautiful Brunette Bombshell—37, company president, MBA, has it all, just needs you - 38-50, gorgeous, wealthy and wise. Photo necessary for ticket to moon. (Westchester). NYM P361

Westchester Professional Male—31, Seeks attractive female for fun, romance and understanding. Send note/phone/photo. NYM P365.

Not Perfect, But Special—Early 40's, warm, *attractive Jewish professional* woman. Loves music, animals, country, travel, etc. Seeks caring, successful man to share life's joys/sorrows. NYM P364

Pretty Jewish Attorney—Upbeat, easygoing, divorced, 35, 5'3", slim. Enjoys the outdoors, sports, travel, dining, the arts. Seeks intimacy, marriage and family with warm, communicative male, over 5'9", under 45. NYM P366

Mature Jewish Woman—Seeks fun-loving Jewish man (non-smoker) to enjoy theater, movies and good times - and who is not ready for Florida. NYM P399

Loving Woman—43, tall, bright, lovely. Values self-awareness, sensitivity, laughter. Seeks a male counterpart for commitment, 40-49. NYM P368

Eurasian Beauty, 25—Psych grad student - intelligent, loving, creative. Loves travel, classical music, literature, romantic evenings. Seeks kind gentleman, 30's, fit, non-smoking, 5'8" plus, psychologically minded, stable, affectionate. NYM P367.

The Big Easy—Laid-back, 6'4", attorney, prospective franchisee, seeks easygoing lady, 26-34, to have it all. NYM P369.

Tall, Dark, Handsome—Frenchman, 30, successful, looking for stylish femme fatale, 25-35, to share good food, laughter and amour on a permanent basis. Absolutely drug free, non-denominational. Photo, s'il vous plait/phone. NYM P371.

Liberal Attorney—Jewish man, 33, who enjoys history, politics, psychology, foreign cultures, seeks interesting, intelligent, charming, sensitive woman, 30-35. Photo. NYM P372.

Top Priority—Given to getting to know you, my new best friend. You are an intelligent, secure, established man, 30-40. I am an attractive, elegant woman with a good sense of humor and sense enough to appreciate the good people in my life. If you would like to share and yet be spoiled and indulged, please send photo/note/phone. NYM P374

Uniquely Talented Male—Warm, clever, 32. Seek attractive Catholic woman, 24-30. Non-smoker. Photo/phone. NYM P375

I Am—A divorced Jewish physician, 40, and non-custodial parent. I enjoy skiing, tennis, travel, the arts, culture. I am warm, sensitive, intelligent, handsome. You are my emotional, intellectual, athletic and ethnic counterpart. We will always be best friends and lovers. More offspring for us is optional. Bio/photo essential for reply. NYM P377

Attractive, Okay Guy—Tallish, beat-up face - tender, gruff, caring, honest, romantic, young 58, divorced, bright, very successful, funny, cynical. Lives in and loves penthouse with trees, flowers, birds, art. Loves (for others) skiing, jogging, tennis. For myself: theater, dining, movies (not films), Wellfleet, East Hampton, Caribbean. Ready for long relationship. It would be nice if you are bright and very attractive, 37-45. Recent, accurate photo a must/phone, etc. NYM P379.

Jewel Of A Lady—Seeks man, 37-49, to receive and return love. She possesses desirable NYC status qualities but considers quality of the heart more important. NYM P398

Pleasant, Tall, Trim—Jewish male, 52, with many classical interests, horseman, tennis. Seeks intelligent woman to share a fascination with the English riding look. NYM P288

BMW—Motorcycle man, 40's, seeks adventure woman. Box 1253, NY, NY 10028.

Warm, Handsome Professor—34, seeks attractive, upbeat woman, non-smoker, who appreciates life, laughter and friendship. Photo. NYM P395

Beautiful Lady Outside And Within—Slender, sensuous, elegant blond, blue eyes. Looking for best friend - bell-ringing relationship with successful, intelligent, charismatic, attractive man of sophistication and warmth, 44-58. My business affords me leisure time to enjoy skiing, the arts, home cooking, tennis and sailing. Perhaps I have the attention of the man who is ready for his greatest love of all. Photo/bio/phone. NYM P396.

Honest, Fun-Loving, Attractive—NJ man, successful executive, 48, 5'9", trim, 155 lbs, divorcee. Looking to share some of life's special moments with right lady. Seek sincere, attractive, sensitive lady, 30-40. Looking for a lasting relationship. Note/photo/phone a must. NYM P400

Wanted: Man To Mix Metaphors—And cocktails with - to steal my heart and second base. To be rewarded by tender, loving female, 30. NYM P401.

Italian-American Male—5'10", 180 lbs, professional. Works for major television network. Interests and hobbies: tennis, golf, photography and karate. Looking to meet an intelligent woman, 22-30. Photo and phone. NYM P402

At Love—I may have loved and lost - now I'm ready to win. Successful in business, blessed with fabulous friends, I've experienced life's excitements as one - it's time to experience them as a pair. If you're a woman, 25-35, with ambition, vision and 'spunk', send note/photo. NYM P422

Are You A Gentleman—Over 5'10", fit, articulate, 48-55? A tall, blond, green-eyed gentlewoman seeks you for a caring relationship. Photo/phone/note. NYM P423

Halt My Good Man—You have found your good woman. At 42, I stand tall and striking; undulating thoughts and curves radiate from a well-developed mind/body. Independent of keen mind, I seek a fit man of presence/passion who can knock my socks off with style. NYM P444

Life Is Not A Spectator Sport—If you are a successful, secure, well-educated/traveled, 33-43 male with a sense of humor and a desire to participate with your female counterpart, let's meet. Photo/note/phone. NYM P428

Mensch Seeks Menschette, 30-38—Who is attractive, in shape, sensitive, smart and funny. I'm 41, in shape, love sports, successful, caring and - yes - even cute. Best Kodaks get prompt reply. NYM P427.

Literate, Blond, Slim Manhattanite—Pretty, successful entrepreneur seeks humorous male counterpart, 40-50, for life. Photo/phone. NYM P431.

Evolved Professional Woman—42, attractive, slim, seeks her soul mate. You are an attractive, intellectual man, socially and spiritually conscious, capable of intimacy and equally financially secure. Note/photo. NYM P433

Tall, Slender, Pretty—Sensuous Ivy League grad, elegant and warm, seeks refined Jewish professional gentleman, 49-59, for friendship and more. Note/phone. NYM P434

Ex-New Yorker—Academic MD/entrepreneur, tall, attractive, athletic. Seeks high-IQ, sexy woman with NY style who put career first, is now ready for kids and would relocate to Rockies for right guy. Skier preferred. NYM P435

STRICTLY PERSONALS

An Intriguing Gentleman, 35—Seeks a sophisticated lady, 20-30. If possible, photo and phone. NYM P436

Catherine Deneuve Type—Witty, warm, has it all except a mutually supportive best friend/lover to share life's special moments with. Seeks successful, energetic, funny Jewish man of great taste, 37-47, with eclectic interests like mine. Photo/phone please. POB 1271, Midtown Station, NYC 10018.

Special Offer, Available Now—Jewish female, attractive, professional, late 30's. Enjoys music, travel, movies, aerobics, politics, reading. Seeks male counterpart for possible relationship. NYM P438.

Creme De La Creme Guy—Good-looking - successful, 39, Jewish, smart, honest, fit and a world-class cuddler. Seeks that exceptional, one-in-a-trillion, pretty, classy, sweet lady. Bio/photo/phone. NYM P439

Handsome, Successful Professional—Sincere, unpretentious. If you are a good-looking, intelligent woman, age 24-36, I would love to meet you. Photo, please. NYM P443.

Attractive Female Engineer—Jewish, 31, 5'8", seeks male capable of speaking in complete sentences. NYM P445

Seeking Love, Beauty, Commitment—Loyalty, energy, sex appeal, in 40-45 petite. Am offering the same plus high multilingual culture, art, writing, international involvment, excellence, compassion. I would dedicate everything to somone who would have the beauty and intelligence to eradicate loneliness from my soul. Note, phone and photo if possible. NYM P446

Where Is She?—Where is the warm, sensitive, intelligent, accomplished, independent woman to share the excitements of life with a handsome, caring, gentle, strong, witty Jewish lawyer, 34? Note/photo/phone. NYM P450

Sweet, Pretty, Slim, Jewish—Professional woman, 32, enjoys antiquing, classical music, animals, country inns and the Mets. Seeks sincere professional man, 31-40, with a good sense of humor and desire for a commitment and family. Note/photo please. NYM P447

Glass Slipper Found—Very handsome professional, 5'8", 30, Jewish, searching for pretty, petite, professional princess. Friends, relatives and fairy godmothers should urge prospective princesses to send photo/letter. Sincerely, PC. (PS: we're talking happily ever after). NYM P454.

Attorney—48, 5'8", Manhattanite, entrepreneurially inclined, a passion for classical music, jazz, theater, golf and tennis. Seeks savvy, sensual professional woman, age 30-45, to share it all and grow together! Photo/note/phone. NYM P455

Sexy Architect, 36—Seeks sassy, shapely Jewish wife! Photo! POB 1853 NYC 10156

Pretty, Witty—And smart lady, seeks successful, attractive, kind man, 35-45, who thinks sometimes silly is nice, to share pretty good life. Photo/note. NYM P464

Very Attractive Female—29, 5'6", 116 lbs, Jewish Conservadox, successful, highly educated, caring, never married, seeks same in marriage-minded, tall, slim man, 29-36. Bio/photo/phone. NYM G498

Wall Street Exec—32, with interests from Karate and roll and roll to tennis and sailing, seeks vivacious, intelligent, down-to-earth woman. Photo/note. NYM P461

Imagine—A 42-year-young NJ woman, down-to-earth, witty, attractive, warm, loving, successful businesswoman, dreaming of fun, special male with great outlook on life, who enjoys quiet evenings at home. Photo/phone/note. NYM P465

Wanted:—Jersey gal, very pretty, elegant, 25-35, for this attractive, successful MD. Only non-smoker, interested in serious relationship. Photo, please. NYM P470

Respected Writer—Very good-looking, 34, former banker, college track star. Seeks serious relationship with a woman of rare beauty and intelligence. Will exchange photos. NYM P467

Exuberant, Attractive Female—Psychologist, 38, Jewish, slender, romantic. Loves jogging, travel and the outdoors. Seeks intelligent, compassionate man for lasting relationship. NYM P468

Adventurous, Attractive, Analyzed—Woman seeks warm, smart vigorous man, 40-50. (No form letters). NYM P469.

Ballet, Tchaikovsky, Michelangelo—Are the inspirations of an attractive cardiologist, 40, interested in meeting an attractive woman of similar interests. Photo appreciated. NYM P482

One Terrific Businessman—I am Jewish, well-established, sensual, considered to be bright and handsome, confident and at times witty with a sense of humor. I have been an educator for a number of years and presently operating a very successful real estate business. I am 53, 5'11", like candor, good films and the theater, fine restaurants and love to travel. Seeking that special lady who is attractive, bright and educated, for friendship and more, 36-46. Send note/photo/phone. NYM P483.

But I Need The Eggs—Funny, musical, athletic journalist, 30, a Jewish Martin Sheen type. Seeks Grade A co-star - pretty, petite, adorable, 24-32, considerate, Jewish to explore and enjoy life. Note/phone/photo. NYM P473.

Invitation For Us—Time is now for an attractive, intelligent, vibrant woman to meet you, a 34-plus, savvy professional male who desires companionship. RSVP. Note/photo. NYM P487.

Lovely, Intelligent, Warm—Female, 39, 5'9", attorney/writer, loving, caring, single mother, Jewish (non-religious), possessing good sense of humor and tremendous vitality for life. Enjoy music, theater, movies, travel, stimulating conversation, long walks. Looking for successful, intelligent, financially and emotionally secure, kind, loving, romantic, non-smoking male, late 30's to early 50's, to share a committed relationship. Phone/photo. NYM P476

Warm, Interesting, Appealing Woman—Jewish, well-read, physically active, genuine, good listener/talker, loves to laugh. Looking for thoughtful, fit, confident, playful man, 38 plus. Photo helpful. NYM P484

Don't Leave Home Without Me—Successful, warm, handsome Jewish psychotherapist, 6', seeks slim, shapely beauty, 20's, for romance and consequences. Note/photo/phone. NYM P477.

"Have Gun, Will Travel"—42-year-old, handsome, fit, entreprenuer with style, seeks woman of inner and outer beauty. Non-smoker, sexy in jeans or black gown, must love to travel, laugh and exercise. Note/photo/phone. NYM P479

Egyptian Princess Reincarnated—Attractive, Jewish blond teacher, 40, enjoys travel. Seeks warm, sensitive, intelligent, one-to-one, Sephardic or Sephardic-type Jewish male, youthful 39-44, to share all life has to offer, leading to permanent relationship. Photo a plus. NYM P481.

Lady Of Magic—Seeks man of wizardry. Enchanting, sexy redhead, 43, wants man of wit and stability. NYM P480

Attractive, Intelligent Woman—Seeks secure gentleman, 65 plus, for friendship. Note/phone/photo. NYM P485

Strikingly Handsome, Sensitive—And romantic, 31-year-old attorney, is looking for a charming, challenging and lovely woman to share the pleasures and pressures of the city. Photo. NYM K805.

Market Crash?—Invest in this handsome, successful, sincere Jewish male, 37, 5'9", in good shape with adventurous spirit. Investor should be attractive, slim, Jewish, 26-34, with sincerity and a sense of humor. Photo/phone/note. NYM P490

Me And My Gal—A smash hit - after we meet. Cuddly, cute Jewish attorney, 26, with star sense of humor. Seeks non-smoking Jewish female co-star, 22-28, who majored in cute, for Off-Broadway relationship, including beach walks, fireside talks and travel. NYM P492

If You Can Learn To Love—My attempts at Chopin and singing out of tune to Puccini, are 23-30, tall, dark, Jewish and absolutely divine, this extraordinarily handsome, 33, 5'9" businessman is yours forever. Letter/phone/photo. NYM P504

Former Semi-Princess—Stunning, smart, sensual, silly, seeks silly prince for shoulder sharing, 48-55. NYM P498

Manhattan Executive—Young 48, sincere, successful and competitive, Christian. Seeks relationship with female, 25-36, intelligent, responsive and responsible. NYM P500

Pretty, Creative, Jewish—Professional woman, 56, seeks well-educated, successful gentleman for dinners, travel and reading The New York Times. NYM P502.

Attractive, Warm, Savvy—Personable, intelligent lady, mid 40's, wants to share all life has to offer in committed relationship with secure, loving, attractive, successful man, 40-58. Photo/phone. NYM P508

Formula For The Real Thing—You're an attractive, athletic, articulate man, 48-60 plus and over 5'9", who is romantic, cultivated, successful and sensuous with a zest for life's infinite pleasures. I'm a vibrant, elegant, slender, shapely musician who is caring, affectionate, slightly irreverent - a venturesome explorer with wide-ranging enthusiasms. Shall we dance? NYM P411

Playful Sprite—36, sunny hair, azure eyes, gamine style - awaits athletic, successful man who loves cameras, bicycles and laughter. Photo, please. NYM P501

Kentucky Female—Pretty farm girl, 33, seeks male who is a risk-taker. NYM P181

Handsome, Charming—Jewish businessman, 6', youthful 40, good-humored, good-natured, bright and sensitive. Seeks pretty female for sharing and caring relationship. Must be 25-34, non-smoker, Manhattanite. Note/phone. Photo appreciated. NYM P200

Computer Programmer (MS)—33, 5'7", good-looking, European background, enjoys reading, travel. Seeks educated female - non-smoking, non-partying, principled, caring, with traditional values, marriage-minded. NYM P412

Extremely Handsome, Romantic—Charming, 30, Jewish attorney, traditional values, Ivy-league education, brains, sense of humor, seeks sweet or very warm, non-feminist, irresistible knockout, (face and figure), Jewish female, 18-26, religious or has traditional values for serious relationship. Full length photo/note. NYM P540

Wealthy Lady Wanted—33-43. Are you tired of the men in your group? Looking for Mr. Right? I might be him. Mid 40's, good-looking, divorced father who is financially secure and loves life. Send photo/short bio. NYM P346

Widower, 50—Secure, accomplished, good-looking. Seeks attractive, compassionate, talented woman, 30's-40's. Note/photo, please. NYM P347

Tired Of Yuppies—Phonies, bars? Nice guy, 31, independently wealthy, slim. Seeks pretty, slim woman, 20's, to enjoy life. Photo. NYM P349

Vivacious, Striking, Sexy—26, Jewish and sensitive. Seeks a successful man, 28-39. Photo/phone. NYM P360.

Just For You—Haven't met that right man yet? Handsome, humorous, successful, financially secure and honestly sincere, 30, NYC bachelor. Seeks gorgeous, fun, outgoing, emotionally and financially secure lady, 25-35, for love and happiness. Trust me. Note/photo/phone. NYM P362.

Established, Caring Manhattan CPA—5'11", tennis player, cyclist, world traveler, photographer. Enjoys museums, music, theater, dining out. Seeks a warm, intelligent, attractive woman between 25-35, for a long-term relationship. Photo appreciated. NYM P392

Cosmopolitan, Unmacho Architect—39, tall, athletic, articulate, sensitive. Loves nature, laughter, Mozart, snow, sun. Dislikes prattle, pretense. Seeks warm, younger, similarly endowed inside and out specimenne. NYM P370

Timing And Fate—Ambitious, professional Jewish guy, 26, seeks woman with class for friendship, romance and a future. I'm athletic, tall, funny, green-eyed, honest and good-looking. If you're looking for a "hard-to-find" man with potential and the timing seems right, then tempt both our fates with a note and photo. NYM P382

Blond Looker—Soho painter. Mild herpes. Seeks rare man. NYM P376

ANNOUNCEMENT

NY Widow, 63—Professor, losing dear friends to death and retirement elsewhere. Seeks new circle of women friends for dinner, theater, travel. Bio please. NYM P429

IEW YORK MAGAZINE COMPETITION

OMPETITION NUMBER 604

BY MARY ANN MADDEN

Jessie knew it all by heart. The sour screech of the phone at two in the morning, the flowers, the quirky presents, the funny notes: the love-me-again sloppy ending. She thought of changing her number. On really bad days she thought serenely, sanely, of moving. Of course he would find her if he chose to. But what—what if he chose not to? Impossible. She could then not gauge her power. Not know when he'd stopped calling, stopped obsessing. Her best and worst fantasy: Running into him. At a party? On the street? Whatever. Seeing him without warning. Without warning and with some highly polished new bagatelle at his side. Stuck to him. Of course, Jessie could manage it. No question. She knew the tone, the right tone, more or less what she'd say. She knew it by heart. She knew it all by heart.

bove, commencement exercise: the beginning of a Modern Woman Novel. ompetitors are invited to devise the opening paragraph of such a book 1ot more than 150 words, thank you).

esults of Competition 601, in which you were asked for Carnac Answers llowed by Questions.

port: May I make so bold as to torture you th repeats? These, mind you, are not just om this little contest. Oh, no. These have tique value. Provenance. For Example: *A.* s Boom Bah. *Q.* What's the sound made by exploding sheep? *A.* Queen of Hearts, ormouse, March Hare, Cheshire Cat, King Hearts. *Q.* Describe a lousy poker hand. *A.* icken Tetrazzini. *Q.* Who's the oldest surving kamikaze pilot? Duplicated, answers the order of: What are a shrew, a queue, a ve, a pew, a roux, a Fu, a gnu, a few. And a w: *A.* Homer, triple, catcher's glove, pitch's glove, and Dolly Parton. *Q.* Name 2 great ts, 2 great mitts, and a country-western ar. One can only suppose that this obscure ge has become the favourite leisure activi- of royal families throughout the world. oping you the same.

rst Prizes of two-year subscriptions to lew York" to:

9-W.
What came before NYNEX?
Carter A. Daniel, Pompton Plains, N.J.

The Man Who Mistook His Wife For a at.
Who was married to Hedda Hopper?
Jody Mostowitz, Brooklyn

Jeopardy.
What is a television Question-and-Answer me (and please be sure your answer is in e form of a question)?
William W. Fuchs, Short Hills, N.J.

unner-up Prizes of one-year subscriptions "New York" to:

Dr. Ruth Westheimer.
Who wears short shorts?
Mark Strait, N.Y.C.

XEROX.
What's a losing line in tic-tac-toe?
Running Bear Conti, Summit, N.J.

A. Antidisestablishmentarianism.
Q. What doctrine opposed the withdrawal of state support or recognition from an established church?
Robert D. McCaddin, Allenhurst, N.J.

And Honorable Mention to:

A. Green.
Q. What is Ted Turner's color of money?
Tim Hanley, N.Y.C.

A. Humpty-Dumpty had a great fall.
Q. What was Dumpty's best season?
Carl Wolfson, New Orleans, La.

A. William Conrad and Moby Dick.
Q. Name a whale and a book.
Suzanne Stein, Philadelphia, Pa.

A. An after-dinner mint.
Q. What will we need to pay for the meal?
Jeanne Beaulieu, Wellesley, Mass.

A. A prenuptial arrangement.
Q. What sort of bouquet should the florist send to the rehearsal dinner?
Sophie Amster, Miami, Fla.

A. Juan Valdez.
Q. How many Valdezes are there in the Provo, Utah, phone book?
Joel Kellner, Jersey City, N.J.

A. Frozen Stiff.
Q. Describe a Swanson's Hungry Cannibal Dinner.
Jeffrey Staff, Plymouth, Mass.
sp. ment.: O. M. Neshamkin, M.D., N.Y.C.

A. Les Misérables.
Q. Say, I hear Lester has the flu. How's he feeling?
Lester Krumholz, Hyde Park, Mass.

A. Red Zinger.
Q. What acerbic Boston sportswriter covered the Tea Party?
Bruce Karp, N.Y.C.

A. Rome, Naples, and Florence.
Q. Name two Italian cities and the president of the Woodmere League of Women Voters.
Marilyn Crystal, Scarsdale, N.Y.

A. Peter Pan.
Q. What do you cook your Peter in?
P. J. Lyng, Malone, N.Y.

A. Doc Holliday.
Q. Why is it impossible to locate a physician on Wednesday?
Bobbie Diniscia, Paterson, N.J.

A. Four score and seven years ago.
Q. What happens after a grand-slam homer, and when was the last one hit in a World Series?
Ben Gottlieb, McLean, Va.

A. Sneezy, Happy, Grumpy, and Dopey.
Q. Describe three dwarfs and Robert Bork's beard.
Wayne M. Ozzi, Staten Island, N.Y.

A. Macaroni and cheese.
Q. Who invented the telegraph and what did he have for supper?
Uri Lemberger, Long Beach, N.Y.

A. Connective tissue.
Q. When you pull out a kleenex, why does the next one pop up?
Don Hauptman, N.Y.C.

A. Lock, stock, and barrel.
Q. What do I need to start a premium winery?
Scott Porter, Madison, N.J.

A. Verrazano bridge.
Q. What's that new Italian card game?
Sarah Rallings Schlow, State College, Pa.

A. 10, 9, 8, 7, . . .
Q. How many Democratic presidential contenders are there?
Laura Borrica, Staten Island, N.Y.

A. The Glass Menagerie.
Q. Who were Seymour, Buddy, Franny, Zooey, and Boo Boo?
J. Loomia, N.Y.C.

A. Subscription.
Q. What is the state of being inferior in penmanship called?
Charles Librizzi, Atlantic City, N.J.

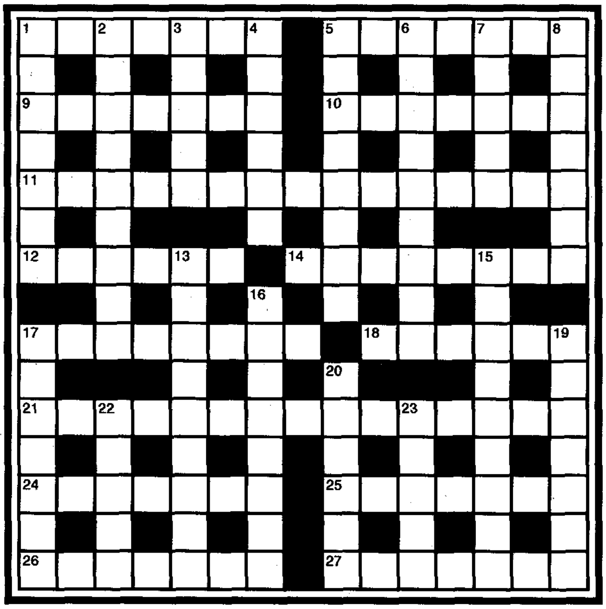
A. The Princess Bride.
Q. What did they call Tiffany Sussman on her wedding day?
David Rutman, Miami, Fla.
similarly: Emma Dolby, Catalina, Calif.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 604, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by November 20. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the December 21–28 issue. Out-of-town postmarks are given three days' grace. ■

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 A swimmer's deep deep voice. (3-4)
5 Persons considering themselves barely acceptable. (7)
9 Fancy a serviceman being involved in mine disaster! (7)
10 Concerned with quiet in the place for a break. (7)
11 They'll express some dissatisfaction with the filing. (7, 8)
12 Venice is disintegrating, that's manifest. (6)
14 The washer college-head tips with little hesitation. (8)
17 Desert island left—so sensible. (8)
18 Commission placed inside a letter. (6)
21 Casting wood for sport, but not playing bowls. (7, 3, 5)
24 It's top gear for a man of the cloth! (7)
25 Tree maintenance. (7)
26 Finish by trimming rose back. (7)
27 The doctor should ensure dry conditions. (7)



DOWN

1 A dotty way to use a brush! (7)
2 Articles to fog a man of science. (9)
3 She makes a number turn cold. (5)
4 Perfumes the vessel to draw in a little money. (6)
5 Mean with a colleague usually. (8)
6 A set creed might appear profane. (9)
7 A quarter long to get back. (5)
8 The poet in love pens verses—pens erotica. (7)
13 A singer building up riches? Rot! (9)
15 Put out about a thousand fish, which is staggering. (9)
16 A German nobleman hurt and sad. (8)
17 Right, a catalogue is subject to tax. (7)
19 Pledge to provide a home with listening equipment first. (7)
20 Cad—he's maybe hounded. (6)
22 Be quiet and colour just a little. (5)
23 Caught a treasure ship loading. (5)

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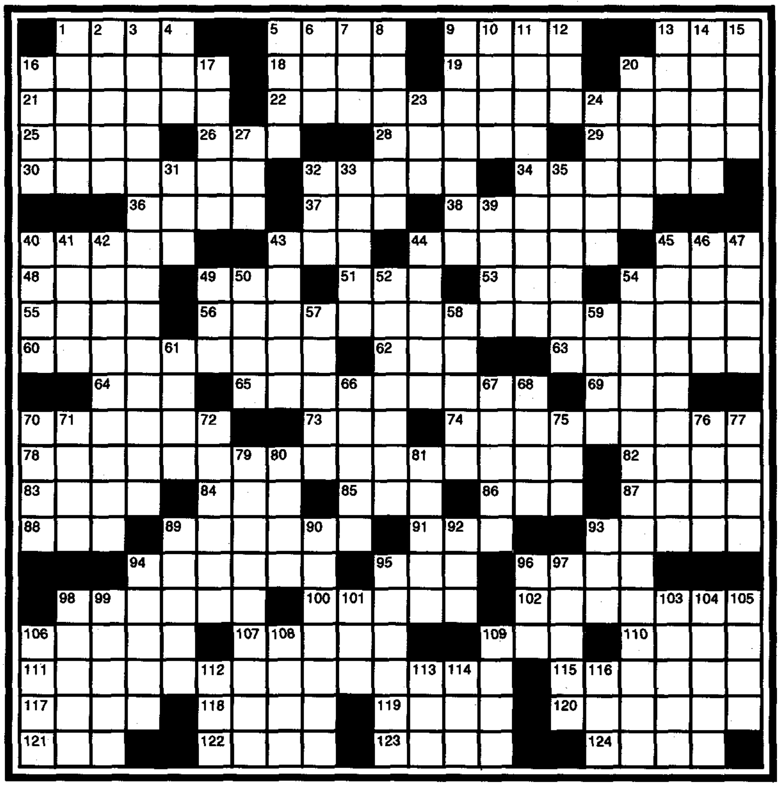
'VERBAL GYMNASTICS': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 "Damn Yankees" role
5 Service charges
9 Project
13 I love: Lat.
16 Nebraskans' neighbors
18 Land size
19 Put to flight
20 Pleased
21 Fast tempo
22 BEND
25 Forwarded
26 Wimbledon call
28 Richard Starkey's nickname
29 Covers on the inside
30 Place in bondage
32 Given benediction: var.
34 Gulped air
36 Yemeni capital
37 Notes of the scale
38 Boxer Shavers
40 Gelett Burgess's sillies
43 Olive of the comics
44 Mall feature
45 —— Aviv
48 Part of A.D.
49 Lawyers' org.
51 Capp and Capone
53 Aries-Taurus mo.
54 Destiny
55 Dramatist Hochhuth
56 JOG
60 Flat wavy fur
62 Cock-a-doodle-——
63 Encircling
64 Pizarro's gold
65 PUSH
69 Nocturnal bird
70 Actor Werner, et al.
73 Start of Old MacDonald's refrain
74 Georgia resort
78 PULL
82 Believe —— not
83 Trevi throw-ins
84 Afire
85 Ninety-degree angle
86 Kiev's S.S.R.
87 Kin of lotto
88 Offs' opposites
89 Library listing
91 Greek letters
93 Fabulist of yore
94 Or's correlative
95 Crone
96 Where the Gobi is
98 Main dish
100 Like velvet
102 Waistline area
106 Advance man
107 Poet laureate Tate
109 Hide the gray
110 What "video" means
111 LIFT
115 Vance of "I Love Lucy"
117 Downwind
118 Jacob's twin
119 Leningrad's river
120 Some are current
121 Casino transaction
122 Two of these make an African fly
123 Quiz
124 Units of work

DOWN

1 Ponti's wife
2 Track star Jesse
3 STRETCH
4 Exterminator's victim
5 Bit of data
6 Old French coin
7 Slip up
8 Suburb of Paris
9 Gutenberg, for one
10 Full-length
11 Groupie's treasure
12 To the —— degree
13 In solitary
14 Made goatlike sounds
15 Partner of ends
16 —— dixit
17 WORK OUT
20 KICK
23 Hans's cold cube
24 Dinsmore of fiction
27 Poetic dusk
31 Seller's come-ons
32 Traveling Nellie
33 Emmy-winning drama series
35 Artist del Sarto
39 "Room to swing ——": Dickens
40 Attire
41 —— about (circa)
42 Spectators
43 Jack of old films
44 First lady in Parliament
45 Lists systematically
46 Kind of collar
47 Salacious
49 Likely
50 Feathery scarves
52 Surname of Carroll's Alice
54 RUN
57 Scarlett's mother
58 "Animal" or "Bleak"
59 Son of Aphrodite
61 Dwarf in "The Hobbit"
66 Permanent con
67 Biology classification
68 Slang for a bed
70 Christiania, today
71 Washer cycle
72 Army-base greeting
75 Suffix for court or cash
76 Words to Nanette
77 Cross off one's list
79 Agility
80 Spillane's "—— Jury"
81 Arm bones
89 —— surface missile
90 Mythical musician
92 Cry of repulsion
93 Red Cross purpose
94 EXERCISE
95 Compassionate
96 An Irving
97 STRAIN
98 Elève's school
99 Ninesome
101 Lemmon movie, 1967
103 "Of Thee ——"
104 Acts of derring-do
105 Bogs
106 Chunk
108 Wings for an avis
109 Small liquid amount
112 After deductions
113 Name for a cowpoke
114 Eggs
116 "—— Gotta Be Me"

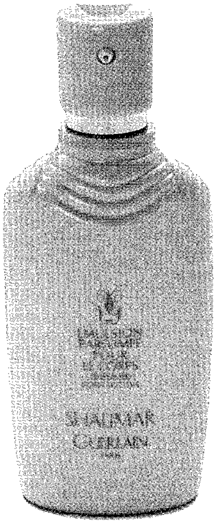


Solutions to last week's puzzles appear on page 160.

“I AM SHALIM
ALL OVER
GABRIELLE

THE SHALIMAR BODY.
The New Collection:
Body Lotion
Body Shampoo
Bath Oil
Talc
Dusting Powder
Body Creme
Soap

SHALIMAR


SHALIMAR
GUERLAIN

GUERLAIN
PARIS

DEWAR'S PROFILE:

ALESSANDRA FERRI

HOME: New York, N.Y.

AGE: 23.

OCCUPATION: Principal dancer, American Ballet Theatre.

HOBBY: "Trying to find the time to have one."

LAST BOOK READ: *Hopscotch*, Julio Cortazar.

LATEST ACCOMPLISHMENT: Dancing the lead in *Romeo and Juliet* and *Giselle* during the ABT's latest season. No mean feat.

WHY I DO WHAT I DO: "All little girls want to be ballerinas; I just never changed my idea."

QUOTE: "I'm Italian, and we're never neutral. About anything."

PROFILE: Focused, passionate and strong-minded. At ninety-seven pounds, she's nobody's weakling.

HER SCOTCH: Dewar's® "White Label®" and Perrier.® "After the barre, the bar. Where would you go to stretch out?"

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